

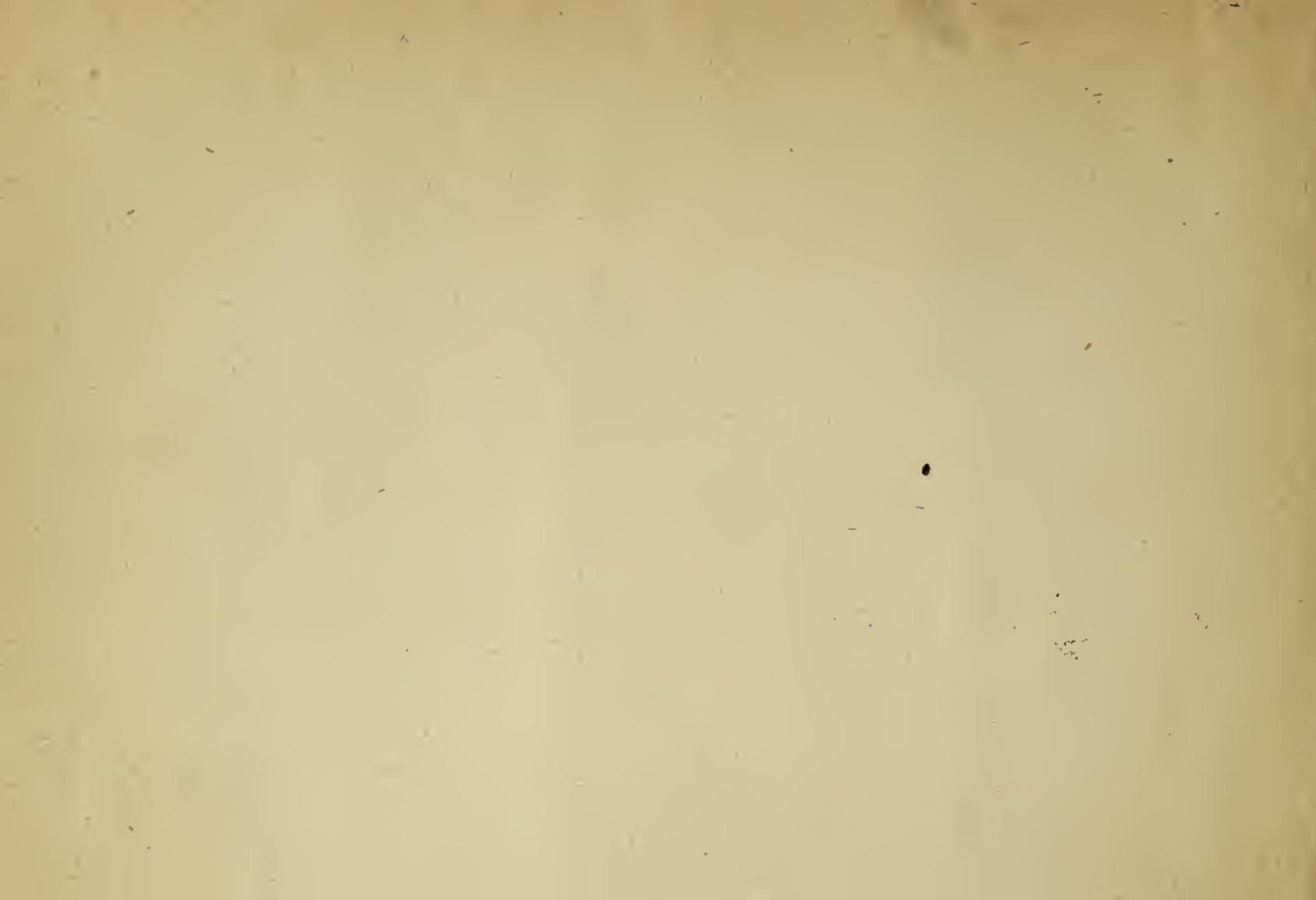
N<sup>o</sup> 8058. 128



Oliver Bitton Jr.

A.M. AUG 7

1919



# THE MELODIST:

A COLLECTION OF

## POPULAR AND SOCIAL SONGS,

ORIGINAL OR SELECTED,

HARMONIZED AND ARRANGED FOR

SOPRANO, ALTO, TENOR AND BASE VOICES.

---

BY GEORGE JAMES WEBB AND WILLIAM MASON.

---

PUBLISHED

BY MASON & LAW

NEW YORK

PUBLISHED BY MASON & LAW.

BOSTON: TAPPAN, WHITTEMORE & MASON.

## P R E F A C E.

---

THIS work embraces :

- 1st. Popular and well-known Melodies, harmonized for four voices in an easy and familiar style.
- 2d. Numerous Original Pieces, composed by the Editors expressly for this work.

3d. A choice selection of four-part Songs from some of the best European Authors, such as Benedict, Balfe, Bellini, Donizetti, Monk, Kalliwoda, Fr. Schubert, R. Schumann, Beethoven and Mendelssohn.

It has been the aim of the Editors to furnish a book, which, from its general simplicity, would be adapted to the capacity of Singing Schools, and which, at the same time, should contain such an amount of classical and substantial matter as to commend it to more advanced singers, and to lovers of Music generally.

---

Entered, according to Act of Congress, in the year 1850, by  
MASON & LAW,  
in the Clerk's Office of the District Court for the Southern District of New York.

---

STEREOTYPED, BY HORACE & ROBBINS, BOSTON.

# T H E M E L O D I S T.

---

## PARTING SONG.\*

MENDELSSOHN.

*Allegro Moderato.*

TENOR.



1. Now in so -cial throng, Give the farewell song, To the friends who soon must leave us; Jour-ney with good cheer, Whether far or near, That we

ALTO. *f*



2. Now we bid fare - well, Part-ing moments tell, How our hearts for you are smarting; Feel you now as we? Be in u - ni - ty, One in

TREBLE. *f*



3. Take, then, take the hand, Pledg'd we'll ever stand, That our friendship nought shall sever; Hon - est, o - pen, true, In whate'er we do, En - vy  
BASS.



\* This song was originally written for male voices, and was the last piece of that description the lamented author ever composed. Some slight changes have been made for the purpose of adapting it to mixed choirs.

## PARTING SONG. Continued.

wish you well, be - lieve us; Each on earth his way must meas - ure, O'er the paths of pain and pleas - ure, Wheth - er peace or  
 heart, as were no part - ing. May this com-fort e'er at - tend you, Joy and hap - pi - ness be - friend you; And should for - tune  
 shall as - sail us nev - er. Some day, when with hap - py greeting, We en - joy such moments fleet - ing, Then the pledge re -

strife, Be our lot in life, Each on earth his way must meas - ure, Each on earth his way must meas - ure.  
 smile, Think on us a - while, By - gone days still joy will send you, By - gone days still joy will send you.  
 new, To each oth - er true; Fare - ye - well till next our meet - ing, Fare - ye - well till next our meet - ing.

# "HEARTS AND HOMES."

GEO. J. WEBB.

5

TENOR.

*Andante.*

Hearts and homes, sweet words of pleas - ure, Mu - sic breath-ing as they fall, Mak - ing each the oth - er's treas - ure !

ALTO.

TREBLE.

Hearts and homes, sweet words of pleas - ure, Mu - sic breath-ing as they fall, Mak - ing each the oth - er's treas - ure !

BASS.

Once di - vid - ed, los - ing all; Homes, ye may be high or low - ly, Hearts a - lone can make you ho - ly; Be the dwell-ing

Cresc.

Once di - vid - ed, los - ing all; Homes, ye may be high or low - ly, Hearts a - lone can make you ho - ly; Be the dwell-ing

## “HEARTS AND HOMES.” Continued.

e'er so small, Hav-ing love, it boast - eth all,  
Hav-ing love, it boast-eth all;  
e'er so small, Hav-ing love, it boast - eth all,  
Hav-ing love, it boast-eth all;  
Be the dwell-ing e'er so small,

Hav-ing love, it boast - eth all. Hearts and homes, sweet words of pleas-ure, Mu - sic breathing  
Calando.  
Hav-ing love, it boast - eth all. Hearts and homes, sweet words of pleas-ure, Mu - sic breathing  
Be the dwell-ing e'er so small,

# "HEARTS AND HOMES." Continued.

Musical score for "Hearts and Homes" featuring four staves of music. The lyrics are as follows:

as ye roll, Mak-ing each the oth-er's treasure; Once di - vid - ed, los - ing all; Hearts and homes,  
as ye roll, Mak-ing each the oth-er's treasure; Once di - vid - ed, los - ing all; Hearts and homes,  
as ye roll, Mak-ing each the oth-er's treasure; Once di - vid - ed, los - ing all; Hearts and homes,

Dynamics include *p*, *f*, and *Dim.*

Continuation of the musical score for "Hearts and Homes". The lyrics are as follows:

Hearts and homes, Hearts and homes, Hearts and homes, Hearts and homes, Hearts and homes.  
Hearts and homes, Hearts and homes, Hearts and homes, Hearts and homes, Hearts and homes.  
Hearts and homes, Hearts and homes, Hearts and homes, Hearts and homes, Hearts and homes.

Dynamics include *p* and *pp*.

## “THE INCHCAPE BELL.”

J. PARRY, JR.

*Moderato.*  
TENOR.

ALTO.

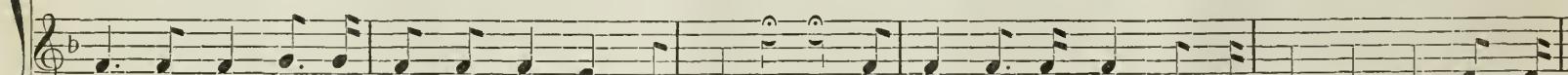
*Pia.*  
TREBLE.

The storm - cloud had pass'd, and the winds had sung, On the ear scarce a mur - mur fell, Save the warn-ing toll from the

BASS.



i - ron tongue Of the de - so - late Inch-cape Bell! The rock where it stands, in the deep doth lie, And a-



Dim.

f



i - ron tongue Of the de - so - late Inch-cape Bell! The rock where it stands, in the deep doth lie, And a-



**"THE INCHCAPE BELL."**      Continued.

9

round it the sea - birds lave, But the bell still warns, tho' no hand be nigh, For 'tis rung by the pass-ing  
pp  
 round it the sea - birds lave, But the bell still warns, tho' no hand be nigh, For 'tis rung by the pass-ing  
  
 wave, For 'tis rung by the pass-ing wave, When mists a - rise o'er the treach'rous ground, And the shoals their vic-tims crave, 'Tis  
Ritard. *mf* *Animato a tempo e Crescendo.*  
 wave, For 'tis rung by the pass-ing wave, When mists a - rise o'er the treach'rous ground, And the shoals their vic-tims crave, 'Tis

## “THE INCHCAPE BELL.” Continued.

*Piu lento.**Silentando.*

then the mar-i-n'er bless-es the sound That saves him a wat'-ry grave: That saves him a wat'-ry grave: But

*p Piu lento.**Silentando.**Piu Allegro.*

then the mar-i-n'er bless-es the sound That saves him a wat'-ry grave: That saves him a wat'-ry grave: But

hark! the mad'-ning storm breaks forth, The waves to moun-tains swell, Yet still is heard a - mid their wrath, That

*Crescendo.* - - - >

&lt; ff

hark! the mad'-ning storm breaks forth, The waves to moun-tains swell, Yet still is heard a - mid their wrath, That

ff

"THE INCHCAPE BELL." Continued.

faith - ful warn-ing bell! As the wa - ters dash, 'mid the thun-der's crash, You hear that faith - ful bell! You hear that faith - ful

*2d Soprano.*      faith - ful warn-ing bell! As the wa - ters dash, 'mid the thun-der's crash, You hear that faith - ful bell! You hear that faith - ful

*p*

Pia. a tempo primo.

*pp*

bell! You hear that warn-ing bell!..... A - gain are the wa -ters lull'd to rest, All is hush'd where the sea - birds

*p*

Pia. a tempo primo.

*pp*

bell! You hear that warn-ing bell!..... A - gain are the wa -ters lull'd to rest, All is hush'd where the sea - birds

“THE INCHCAPE BELL.” Continued.

dwell, No sound is heard, o'er the bil - lowy breast, Save the lone - ly Inch - cape Bell ! Save the lone - ly Inch - cape  
 dwell, No sound is heard, o'er the bil - lowy breast, Save the lone - ly Inch - cape Bell ! Save the lone - ly Inch - cape

Bell! The lone - ly, de - so - late Bell! The mourn - ful, de - so - late, mourn - ful Inch - cape Bell!  
 Bell! The lone - ly, de - so - late Bell! The mourn - ful, de - so - late, mourn - ful Inch - cape Bell!

# "MINE BE A COT BESIDE A HILL."

H. H. KRAUST.

13

**Allegro Moderato.**  
TENOR

1. Mine be a Cot be - side a hill, A bee - hive's hum, shall soothe my ear, A wil - lowy brook that  
 2. A - round my I - vy'd porch shall spring Each fra - grant flower that drinks the dew, And Lu - cy at her

TREBLE.

BASS.

turns a mill, With ma - ny a fall shall lin - ger near: The swal - low oft be - neath my thatch, Shall  
 wheel shall sing, In rus - set a gown and a - pron blue. The vil - lage church a - mong the trees, Where

turns a mill, With ma - ny a fall shall lin - ger near: The swal - low oft be - neath my thatch, Shall  
 wheel shall sing, In rus - set a gown and a - pron blue. The vil - lage church a - mong the trees, Where

"MINE BE A COT BESIDE A HILL." Continued.

*f*

twit-ter from her elay - built nest,  
first our marriage vows were giv'n      Oft shall the pil - grim lift my latch, And share my meal a wel-eome guest....  
With mer - ry peal shall swell the breeze, And point their ta - per-spire to heaven ....

*f*

twit-ter from her clay - built nest,  
first our marriage vows were giv'n      Oft shall the pil - grim lift my latch, And share my meal a wel-eome guest....  
With mer - ry peal shall swell the breeze, And point their ta - per-spire to heaven ....

*p*

Mine be a Cot be - side a hill, A bee-hive's hum shall soothe my ear, A wil - lowy brook that turns a mill, With

*p*

Mine be a Cot be - side a hill, A bee-hive's hum shall soothe my ear, A wil - lowy brook that turns a mill, With

"MINE BE A COT BESIDE A HILL."

Continued.

15

Ritard.

*pp ad lib.*

ma - ny a fall shall lin - ger near, With ma - ny a fall shall lin - ger near, With ma - ny a fall shall lin - ger near.

Ritard.

*pp ad lib.*

ma - ny a fall shall lin - ger near, With ma - ny a fall shall lin - ger near, With ma - ny a fall shall lin - ger near.

"TO-DAY AND TO-MORROW."

GEO. J. WEBB.

*Andante. mf*

TENOR.

1. Don't tell me of to - mor-row! Give me the man who'll say, When-e'er a good deed's to be done, Let's do the deed to - day! When-

ALTO. *mf*

2. Don't tell me of to - mor-row! There's much to do to - day, That ne'er can be ac - com-plish-ed, If hours we throw a - way! That

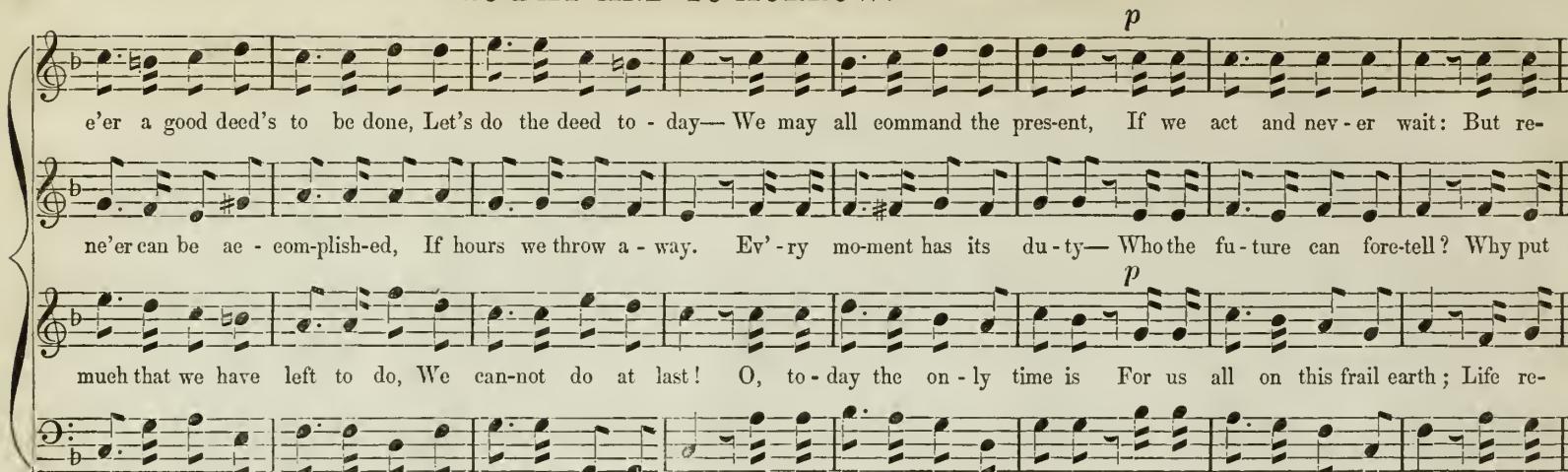
TREBLE. *mf*

3. Don't tell me of to - mor-row! By look-ing on the past, How much that we have left to do, We can - not do at last! How

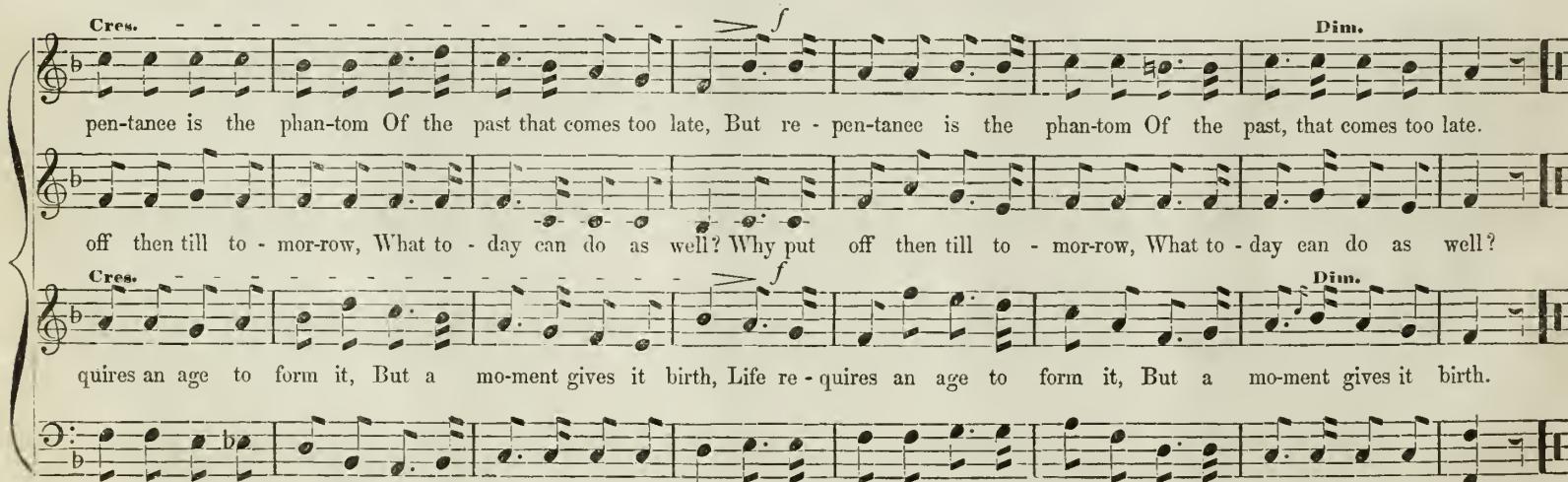
BASS.

## “TO-DAY AND TO-MORROW.” Continued.

p



Cres. *f* Dim.



"AMID THIS GREENWOOD SMILING."

THALBERG.

17

Pia.  
TENOR.

A - mid this greenwood smiling, Once stood a love - ly Cot, A huntsman's blooming daughter, Shed beau-ty o'er the

ALTO.

Pia.  
TREBLE.

A - mid this greenwood smiling, Once stood a love - ly Cot, A huntsman's blooming daughter, Shed beau-ty o'er the

BASS.

spot, And when a-broad she wandered, Then I was ev - er nigh, When friend-ly I ad-dress'd her, So sweet was her re-

f p f

Cres.

spot, And when a-broad she wandered, Then I was ev - er nigh, When friend-ly I ad-dress'd her, So sweet was her re-

"AMID THIS GREENWOOD SMILING." Continued.

*p*

ply!

The huntsman hath de - part - ed ! The maid-en, too, is

ply!

The huntsman hath de - part - ed ! The maid-en, too, is

*p*

gone ! The Cot in ru - ins fall-ing, Is de - so-late and lone : A wil-low shall be plant-ed Up-

*pp*

gone ! The Cot in ru - ins fall-ing, Is de - so-late and lone : A wil-low shall be plant-ed Up-

*pp*

&gt;

"AMID THIS GREENWOOD SMILING" Continued.

19

Cres.

on this or-phan ground; Oh tree ! may'st thou still flour - ish, And bloom all fresh and sound !

When

Cres.

*f*

Pia.

on this or-phan ground; Oh tree ! may'st thou still flour - ish, And bloom all fresh and sound !

When

*f*

age at length comes o'er me, I'll seek this sha-dy spot, To dream of that fair maid-en, And of the hunts-man's Cot.

*f*

age at length comes o'er me, I'll seek this sha-dy spot, To dream of that fair maid-en, And of the hunts-man's Cot.

## BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS."

TENOR.



1. Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to - day, Were to  
2. It is not while beau - ty and youth are thine own, And thy cheeks un - pro - fan'd by a tear, That the

ALTO.



TREBLE.



1. Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to - day, Were to  
2. It is not while beau - ty and youth are thine own, And thy cheeks un - pro - fan'd by a tear, That the

BASS.



change by to - mor - row, and fleet in my arms, Like fai - ry gift fad - ing a - way... Thou wouldst  
fer - vor and faith of a soul can be known, To which time will but make thee more dear... Oh the



change by to - mor - row, and fleet in my arms, Like fai - ry gift fad - ing a - way... Thou wouldst  
fer - vor and faith of a soul can be known, To which time will but make thee more dear... Oh the



"BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS." Continued.

21

still be a - dored as this mo - ment thou art: Let thy love - li - ness fade as it will,... And a-  
heart, that has tru - ly loved, nev - er for - gets, But as tru - ly loves on to the close ;.. As the

round the dear ru - in, each wish of my heart, Would en - twine it - self ver - dant - ly still...  
sun - flow - er turns on her god, when he sits, The same look which she turned when he rose...

## "IT IS BETTER TO LAUGH THAN BE SIGHING."

DONIZETTI.

*Allegretto non troppo.*

1. It is bet - ter to laugh than be sigh - ing, When we think how life's mo-ments are fly - ing, For each sor-row fate ev - er is  
 2. In the world we some be-ings dis - co - ver, Far too fri - gid for friend or for lo - ver; Souls un - blest and for - ev - er re-

1. It is bet - ter to laugh than be sigh - ing, When we think how life's mo-ments are fly - ing, For each sor-row fate ev - er is  
 2. In the world we some be-ings dis - co - ver, Far too fri - gid for friend or for lo - ver; Souls un - blest and for - ev - er re-

bring - ing, There's a pleasure in store for us spring-ing, Tho' our joys, like to waves in the sunshine, Gleam awhile, then be lost to the  
 pin - ing, Tho' good for-tune a-round them be shin - ing; It were well if such hearts we could ban-ish, To some plan-et far dis-tant from

bring - ing, There's a pleasure in store for us spring-ing, Tho' our joys, like to waves in the sunshine, Gleam awhile, then be lost to the  
 pin - ing, Tho' good for-tune a-round them be shin - ing; It were well if such hearts we could ban-ish, To some plan-et far dis-tant from

"IT IS BETTER TO LAUGH THAN BE SIGHING." Continued.

23

Rall. e Dim. --

sight, Yet for each spark-ling ray That so pass - es a - way, Comes a - noth - er as bril - liant and light.....  
ours, They're the dark spots we trace, On this world's fa-vor'd space, They are weeds that choke up the fair flowers.....

Rall. e Dim. --

sight, Yet for each spark-ling ray That so pass - es a - way, Comes a - noth - er as bril - liant and light.....  
ours, They're the dark spots we trace, On this world's fa-vor'd space, They are weeds that choke up the fair flowers.....

tempo primo. <>

..... Then 'tis bet - ter to laugh than be sigh - ing, They are wise who re - solve to be

tempo primo. <>

..... Then 'tis bet - ter to laugh than be sigh - ing, They are wise who re - solve to be

"IT IS BETTER TO LAUGH THAN BE SIGHING." . Continued.

Stentando.

gay,... When we think how life's mo - ments are fly - - ing, Oh! en - joy plea-sure's gifts while we may.

Stentando.

gay,... When we think how life's mo - ments are fly - - ing, Oh! en - joy plea-sure's gifts while we may.

"BEHOLD HOW BRIGHTLY BREAKS THE MORNING." BARCAROLE, from "Masaniello."

*Andantino.*  
TENOR.

Be - hold how bright - ly breaks the morn-ing!

ALTO. A - way, no cloud.. is low'-ring o'er us!

Tho' bleak our lot our hearts are warm ; To  
Free-ly now we'll stem the wave : Hoist,

TREBLE.

Be - hold... how brightly breaks the morn-ing!

A - way,... no cloud is low'-ring o'er us!

Tho' bleak our lot,..... our hearts are warm ; To  
Free - ly now..... we'll stem the wave : Hoist

BASS.

Be - hold how bright - ly breaks the morn-ing!

A - way, no eloud.. is low'-ring o'er us!

Tho' bleak our lot our hearts are warm ; To  
Free-ly now we'll stem the wave : Hoist,

"BEHOLD HOW BRIGHTLY BREAKS THE MORNING." Continued.

25

The musical score consists of four systems of music, each with three staves. The key signature is B-flat major throughout. The first system contains lyrics for the first two stanzas. The second system contains lyrics for the third stanza. The third system contains lyrics for the fourth stanza. The fourth system contains lyrics for the fifth stanza. Measure numbers are present above the staves in some measures. Articulation marks like *pp*, *mf*, *Pia.*, and *f* are used. A dynamic instruction "Put off, our" appears at the end of the first stanza and is repeated in the second and third stanzas. The score concludes with a final section of lyrics in the fourth system.

toil in - ured.... all dan - ger scorn-ing,  
hoist all sail,... while all be - fore us,

We'll hail the breeze or brave the storm,  
Hope's bea-con shines to cheer the brave,

Put off, our

toil.... in - ured, all dan - ger scorn-ing,  
hoist... all sail, while all be - fore us,

We'll hail the breeze..... or brave the storm,  
Hope's bea-con shines..... to cheer the brave,

Put off, our

Put off,

toil in - ured.... all dan - ger scorn-ing,  
hoist all sail,... while all be - fore us,

We'll hail the breeze or brave the storm,  
Hope's bea-con shines to cheer the brave,

Put off, our

course we know ; Take heed, whis-per low,  
course we know ;

and spread your net with care ; Take heed, take heed, whisper low : The prey we  
Look out, and spread your net with care ; The prey we

*pp* *mf* *Pia.* *f*

Take heed..... whis-per low :

*pp* *mf* *Pia.* *f*

course we know ; Take heed, whis-per low : and spread your net with care ; Take heed, take heed, whisper low : The prey we

[4]

## "BEHOLD HOW BRIGHTLY BREAKS THE MORNING."

Continued.

seek, we'll soon, we'll soon en - snare, The prey we seek, we'll soon, we'll soon en-snare,  
 seek, we'll soon, we'll soon en - snare, The prey we seek, we'll soon, we'll soon en-snare,  
 seek, we'll soon, we'll soon en - snare, The prey we seek, we'll soon, we'll soon en-snare,

Solo. Pin.  
Take heed,... whis - per

and spread your net with care, Take heed, whisper low : and spread your  
 Look out, and spread your net with care, Take heed, whisper low : and spread your  
 Pia. low ; Take heed, whis - per low : Take heed,.... whis-per low :  
 and spread your net with care, Take heed, whis-per low :

“BEHOLD HOW BRIGHTLY BREAKS THE MORNING.” Continued.

27

Musical score for "Behold How Brightly Breaks the Morning." The score consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature is one flat. The tempo is indicated as "mf". The lyrics are as follows:

net with eare, Take heed, take heed, whisper low : The prey we seek, we'll soon, we'll soon, we'll soon de - stroy, The prey we seek, we'll  
net with eare, Take heed, take heed, whisper low : The prey we seek, we'll soon, we'll soon, we'll soon de - stroy, The prey we seek, we'll  
Take heed,.... whis-per low :  
net with eare, Take heed, take heed, whisper low : The prey we seek, we'll soon, we'll soon, we'll soon de - stroy, The prey we seek, we'll

Continuation of the musical score. The score consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature changes to two sharps. The lyrics are as follows:

soon, we'll soon, we'll soon de-stroy.  
soon, we'll soon, we'll soon de-stroy.  
soon, we'll soon, we'll soon de-stroy.

## "MY HOME, MY HAPPY HOME."

G. A. HODSON.  
Composed for JENNY LIND.

*Andantino.*  
TENOR.

Tenor part (measures 1-2): The music is in common time, key signature has one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

1. My home, my home, my happy home, Spot ev - er, ev - er dear to me, Where-e'er I go, where-e'er I roam, My  
 2. I've journey'd from thee, far and near, But nev - er, nev - er found a spot, To me so wel-come or so dear, As

ALTO.

Alto part (measures 1-2): The music is in common time, key signature has one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

1. My home, my home, my happy home, Spot ev - er, ev - er dear to me, Where-e'er I go, where-e'er I roam, My  
 2. I've journey'd from thee, far and near, But nev - er, nev - er found a spot, To me so wel-come or so dear, As

TREBLE.

Treble part (measures 1-2): The music is in common time, key signature has one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

1. My home, my home, my happy home, Spot ev - er, ev - er dear to me, Where-e'er I go, where-e'er I roam, My  
 2. I've journey'd from thee, far and near, But nev - er, nev - er found a spot, To me so wel-come or so dear, As

Bass part (measures 1-2): The music is in common time, key signature has one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

1. My home, my home, my happy home, Spot ev - er, ev - er dear to me, Where-e'er I go, where-e'er I roam, My  
 2. I've journey'd from thee, far and near, But nev - er, nev - er found a spot, To me so wel-come or so dear, As

Tenor part (measures 3-4): The music is in common time, key signature has one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

heart still fond-ly clings to thee, My heart still elings, still clings to thee. When far a-  
 thee my dear, my na-tive Cot, As thee my dear, my na-tive Cot. My birth-place

Alto part (measures 3-4): The music is in common time, key signature has one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

heart still fond-ly clings to thee, My heart still elings, still clings to thee. Sym. When far a-  
 thee my dear, my na-tive Cot, As thee my dear, my na-tive Cot. My birth-place

Bass part (measures 3-4): The music is in common time, key signature has one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are:

heart still fond-ly clings to thee, My heart still elings, still clings to thee. Sym. When far a-  
 thee my dear, my na-tive Cot, As thee my dear, my na-tive Cot. My birth-place

"MY HOME, MY HAPPY HOME." Continued.

29

*mf*

ad lib. espressione. Ritard.

way in distant lands, Or toss'd up - on the sea, On ice-bound rocks or burning sands, Thou'rt still the same, Thou'rt still the same to  
and my hap - py home, Thou'rt dear - est un - to me, When I in life no lon - ger roam, Oh, may I rest in peace, in peace with

*a tempo.* >

me, My home, my home, my hap - py home, Spot ev - er, ev - er dear to me, Where-e'er I go, where'er I roam, My  
thee.

*a tempo.* > >

me, My home, my home, my hap - py home, Spot ev - er, ev - er dear to me, Where-e'er I go, where'er I roam, My  
thee.

**"MY HOME, MY HAPPY HOME."** Continued.

Conductor's score for "My Home, My Happy Home." The score consists of three staves. The top staff uses a bass clef, the middle staff an alto clef, and the bottom staff a soprano clef. The key signature is B-flat major (two flats). The tempo is indicated as *b*. The music features eighth-note patterns and rests. Two sections of lyrics are provided, separated by a repeat sign with a 'con espressione' instruction. The lyrics are:

heart still fond-ly clings to thee, My heart still clings, still clings to thee, My home, my home, My hap-py, hap-py home.

heart still fond-ly clings to thee, My heart still clings, still clings to thee, My home, my home, My hap-py, hap-py home.

**"LOVE'S RITORNELLA."**

T. COOKE.

*Allegretto.*  
TENOR. *Pian.*

1. Gen - tle Zi - tel - la, whith - er a - way? Love's ri - tor - nel - la, List while I play.

ALTO.

2. Charm-ing Zi - tel - la, why shouldst thou care? Night is not dark - er Than thy rav - en hair.

TREBLE.

3. Sim - ple Zi - tel - la, be - ware, Ah, be - ware! List ye no dit - ty, Grant ye no prayer.

BASS.

Conductor's score for "Love's Ritornella." The score consists of four staves. The top staff is for Tenor (Piano), the second for Alto, the third for Treble, and the bottom for Bass. The key signature is G major (no sharps or flats). The time signature is 3/8. The music features eighth-note patterns and rests. Three stanzas of lyrics are provided, each starting with a different vocal part (Tenor, Alto, Treble) and ending with the Bass. The lyrics are:

1. Gen - tle Zi - tel - la, whith - er a - way? Love's ri - tor - nel - la, List while I play.

2. Charm-ing Zi - tel - la, why shouldst thou care? Night is not dark - er Than thy rav - en hair.

3. Sim - ple Zi - tel - la, be - ware, Ah, be - ware! List ye no dit - ty, Grant ye no prayer.

"LOVE'S RITORNELLA." Continued.

31

No, I have ling - ered too long on the road, Night is ad - vanc - ing, the Brig-and's a - broad.  
 And those bright eyes if the Brig-and should see, Thou art the Rob - ber, the Cap - tive is he.  
 To your light foot - steps, let ter - ror add wings, 'Tis Mas - sa - ro - ni him - self who now sings.

Pia.  
 Lone - ly Zi - tel - la hath too. much to fear, Love's ri - tor - nel - la, She may not hear.  
 Gen - tle Zi - tel - la, ban - ish thy fear, Love's ri - tor - nel - la, Tar - ry and hear.  
 Pia.  
 Gen - tle Zi - tel - la, ban - ish thy fear, Love's ri - tor - nel - la, Tar - ry and hear.

## W O M A N.

GEO. J. WEBB.

1ST TENOR. *Andante.*

(MEN'S VOICES.)

Poetry by W.M. LEGGETT.

1. No star in yon - der sky that shines, Can light like wo - man's eye im-part: The earth holds not in all its mines, A  
 2. And wo - man's love's a sa - cred light, That brighter burns and glows for aye: Years can - not dim its ra - diance bright, Nor

2D TENOR.

1. No star in yon - der sky that shines, Can light like wo - man's eye im-part: The earth holds not in all its mines, A  
 2. And wo - man's love's a sa - cred light, That brighter burns and glows for aye: Years ean - not dim its ra - dianee bright, Nor

2D BASS.

gem so rich as wo - man's love. The earth holds not, in all its mines, A gem so rieh as  
 e - ven false - hood quench its ray. Years ean - not dim its ra - diance bright, Nor e - ven false - hood

gem so rich as wo - man's love. The earth holds not, in all its mines, A gem so rieh as  
 e - ven false - hood quench its ray. Years ean - not dim its ra - dianee bright, Nor e - ven false - hood

wo - man's love. Her voice is like the mu - sic sweet, Poured out from ai - ry harp a - lone; Like  
quench its ray. But like the star of Beth - le - hem, Of old to Is - rael's shep-herds given, It

wo - man's love. Her voice is like the mu - sic sweet, Poured out from ai - ry harp a - lone; Like  
quench its ray. But like the star of Beth - le - hem, Of old to Is - rael's shep-herds given, It

that, when storms more loud - ly beat, It yields a clear - er, rich - er tone, It yields a clear - er, rich - er tone.  
mar - shal'd, with its stea - dy flame, The err - ing soul of man to heaven, The err - ing soul of man to heaven.

that, when storms more loud - ly beat, It yields a clear - er, rich - er tone, It yields a clear - er, rich - er tone.  
mar - shal'd, with its stea - dy flame, The err - ing soul of man to heaven, The err - ing soul of man to heaven.

## "AT SETTING DAY AND RISING MORN."

SCOTCH.

TENOR.

1. At set-ting day and ris - ing morn, With soul that still shall love thee, I'll ask of heav'n thy safe re - turn, With all that can im - prove thee.  
 2. To all our haunts I will re - pair By greenwood show or foun-tain, Or where the sum-mer day I share With thee up-on the moun-tain.

ALTO.

TREBLE.

1. At set-ting day and ris - ing morn, With soul that still shall love thee, I'll ask of heav'n thy safe re - turn, With all that can im - prove thee.  
 2. To all our haunts I will re - pair By greenwood show or foun-tain, Or where the sum-mer day I share With thee up-on the moun-tain.

BASS.

I'll vi - sit oft the birk - en busk, Where first thou kind-ly told me Sweet tales of love and hid my blush, Whilst round thou didst en-fold me.  
 There will I tell the trees and flow'rs, From tho'ts unfeign'd and ten - der, By vows you're mine, by love I'm yours, A heart thus can - not wan-der.

I'll vi - sit oft the birk - en busk, Where first thou kind-ly told me Sweet tales of love and hid my blush, Whilst round thou didst en-fold me.  
 There will I tell the trees and flow'rs, From tho'ts unfeign'd and ten - der, By vows you're mine, by love I'm yours, A heart thus can - not wan-der.

## SEMBLANCES.

GEO. J. WEBB.

35

TENOR. *mp Andantino con espressione.*

1. Say not be-cause you *see* no tears, That tears can nev-er flow; Ah, judge not by the light that plays On many a ra-diant brow, For  
 2. I doubt the pu - ri - ty of sighs, I doubt the strength of tears, When these are shed be - fore men's eyes, Those rung in - to men's ears; But  
 ALTO.

TREBLE.

1. Say not be-cause you *see* no tears, That tears can nev-er flow; Ah, judge not by the light that plays On many a ra-diant brow, For  
 2. I doubt the pu - ri - ty of sighs, I doubt the strength of tears, When these are shed be - fore men's eyes, Those rung in - to men's ears; But

BASS.

Oh! be-lieve me, hearts can feel, When care-less they ap - pear, And smil-ing eyes have oft - en smiled To hide the gath'ring tear.  
 doubt I not the depth, the truth, Of ach-ing hearts which wear A smile up - on the pal - lid face, That none may see a tear.

Oh! be-lieve me, hearts can feel, When care-less they ap - pear, And smil-ing eyes have oft - en smiled To hide the gath'ring tear.  
 doubt I not the depth, the truth, Of ach-ing hearts which wear A smile up - on the pal - lid face, That none may see a tear.

“THE CHAIN AND THE RING.”

S. LOVER.

*mp Allegretto.*

*mf* > *p* > *mf*

There was once a gal-lant knight, Ho ! mer - ri - ly, ho ! He sung to a la - dy bright, Oh ! la - dy love, Oh !

*mp* > *p* > *mf*

There was once a gal-lant knight, Ho ! mer - ri - ly, ho ! He sung to a la - dy bright, Oh ! la - dy love, Oh !

*pp* . . . > *mf* > *p* > *mf*

Fal, lal, la, Fal, lal, la, Oh ! la - dy, love, Oh ! I bring thee a gold-en chain, 'Tis a sign you  
 Fal, lal, la, Fal, lal, la, Fal, lal, la, Oh ! la - dy, love, Oh ! I bring thee a gold-en chain, 'Tis a sign you  
 Fal, lal, la, Fal, lal, la, Fal, lal, la, Fal, lal, la,

"THE CHAIN AND THE RING." Continued.

37

know; I will ev - er your slave re-main, Oh! la - dy love, Oh! Fal, lal, la, Fal, lal, la,  
pp Fal, lal, la, Fal, lal, la,  
know; I will ev - er your slave re - main, Oh! la - dy love, Oh! Fal, lal, la, Fal, lal, la,  
Fal, lal, la, Fal, lal, la,

pp  
Oh! la - dy love! Oh! Then soft - ly the maid did sing, "Noth-ing of chains I know; I rath - er would  
pp  
Oh! la - dy love! Oh! Then soft- ly the maid did sing, "Noth-ing of chains I know; I rath - er would

## “THE CHAIN AND THE RING.” Continued.

*mf*

have a ring, Be-cause it wont let you go.” Fal, lal, la, Fal, lal, la, “Be-cause it wont let you go.”

*mf*

pp Fal, lal, la, Fal, lal, la, *pp ad lib.*

have a ring, “Because it wont let you go.” Fal, lal, la, Fal, lal, la, “Be-cause it wont let you go.”

Fal, lal, la, Fal, lal, la,

## “DEAREST SCENES OF HAPPY CHILDHOOD.”

DONIZETTI.

*Larghetto.*  
TENOR.

1. Dear - est scenes of hap - py child - hood, I re - turn to thee a - gain; Find - ing fields and sha - dy  
2. Thus in youth our fan - cy pic - tures, Bright - er dreams of fu - ture bliss, Seek - ing wealth in dis - tant  
ALTO.

TREBLE.

1. Dear - est scenes of hap - py child - hood, I re - turn to thee a - gain; Find - ing fields and sha - dy  
2. Thus in youth our fan - cy pic - tures, Bright - er dreams of fu - ture bliss, Seek - ing wealth in dis - tant  
BASS.

"DEAREST SCENES OF HAPPY CHILDHOOD." Continued.

39

wild-wood, All their beau - ty still re - tain, And though all seems bright be - fore me, As in youth's blest sun - ny  
cli-mates, Leav - ing still.... our hearts in this, When re - turn - ing sad and lone - ly To the home, to mem - 'ry

wild-wood, All their beau - ty still re - tain, And though all seems bright be - fore me, As in youth's blest sun - ny  
cli-mates, Leav - ing still.... our hearts in this, When re - turn - ing sad and lone - ly To the home, to mem - 'ry

ad lib.

day, Still no power can e'er re - store me To the friends now pass'd a-way, Yes, to the friends now pass'd a - way.  
dear Friends are gone, and we can on - ly View the scene with sorrow's tear, Yes, view the scene with sor - row's tear.

Calando.

pp ad lib.

a tempo.

Calando.

day, Still no power can e'er re - store me To the friends now pass'd a-way, Yes, to the friends now pass'd a - way.  
dear Friends are gone, and we can on - ly View the scene with sorrow's tear, Yes, view the scene with sor - row's tear.

3

3

## “I DREAMT THAT I DWELT IN MARBLE HALLS.”

M. W. BALFE.

*Andantino.*

TENOR.

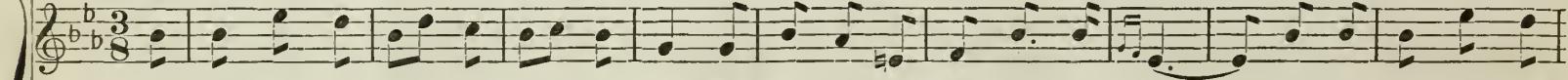


1. I dreamt that I dwelt in mar - ble halls, With vas - sals and serfs at my side,... And of all who as-  
2. I dreamt that suit - ors sought my hand; That knights up - on bend - ed knee,... And with vows... no

ALTO.



TREBLE.



1. I dreamt that I dwelt in mar - ble halls, With vas - sals and serfs at my side,... And of all who as-  
2. I dreamt that suit - ors sought my hand; That knights up - on bend - ed knee,... And with vows... no

BASS.



sem - bled with - in those halls, That I was the hope and the pride.... I had rich - es too great to count, could  
mai - - den heart could withstand, They pledged their faith... to me,... And I dreamt that one of that no - ble



sem - bled with - in those halls, That I was the hope and the pride.... I had rich - es too great to count, could  
mai - - den heart could withstand, They pledged their faith... to me,... And I dreamt that one of that no - ble



# "I DREAMT THAT I DWELT IN MARBLE HALLS."

Continued.

41

A musical score for a three-part vocal arrangement. The top part (Soprano) starts with a melodic line featuring eighth-note patterns and a dynamic marking of *pp*. The lyrics for this section are: "boast Of a high an - ces - tral name,... But I al - so dreamt which pleased me most, That you loved me host Came.. forth my hand to claim;.... But I al - so dreamt which charm'd me most, That you loved me". The middle part (Alto) and bottom part (Bass) provide harmonic support with sustained notes and rhythmic patterns. The bass part includes a key change to  $C:\frac{b}{b}$ .

The music continues with a repeat of the melody from the previous section. The lyrics are: "still the same, that you loved me, you loved me still the same, That you loved me, you loved me still the same." This section concludes with a crescendo, indicated by the word "Cres." above the music. The bass part again includes a key change to  $C:\frac{b}{b}$ .

## “THE LAD OF GALLA WATER.”

SCOTCH.

TENOR.



Braw haw lads on yar-row braes, Ye wan-der thro' the bloom-ing heath-er, But yar - row braes nor Et-rick's shaun, Can

ALTO.

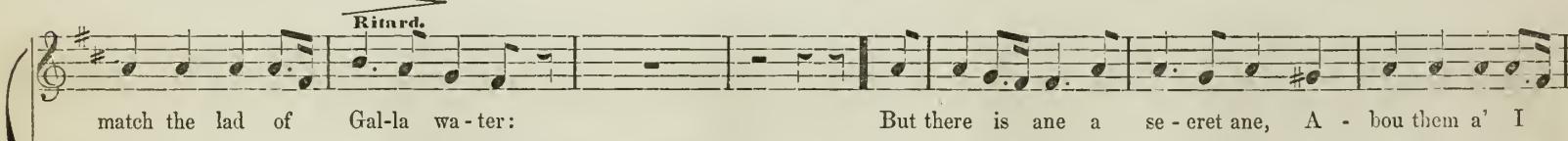


TREBLE.



Braw haw lads on yar-row braes, Ye wan-der thro' the bloom-ing heath-er, But yar - row braes nor Et-rick's shaun, Can

BASS.

*Ritard.*

match the lad of Gal-la wa-ter:

But there is ane a se - eret ane, A - bou them a' I

*a tempo.**Ritard.*

match the lad of Gal-la wa-ter:

But there is ane a se - eret ane, A - bou them a' I



"THE LAD OF GALLA WATER." Continued.

43

'loo him bet-ter, And I'll be his, and he'll be mine, The bon-nie lad of Gal-la wa-ter. Al -

'loo him bet-ter, And I'll be his, and he'll be mine, The bon-nie lad of Gal-la wa-ter. Al -

tho' his dad - die was nae laird, And tho' I hae na mer le toch-er, Yet rich in kind - est, tru - est love, We'll

tho' his dad - die was nae laird, And tho' I hae na mer le toch-er, Yet rich in kind - est, tru - est love, We'll

## “THE LAD OF GALLA WATER.” Continued.



tent our flocks by Gal-la wa-ter. It ne'er was wealth, it ne'er was wealth That cost con-tent-ment;

*Ritard.*

*a tempo.*

*Ritard.*

*Sym.*

Musical score for 'The Lad of Galla Water' in G major, 2/4 time. The vocal line consists of two staves. The first staff begins with a melodic line: tent our flocks by Gal-la wa-ter. The second staff continues the melody. The vocal parts are supported by a harmonic bass line. The music includes dynamic markings like *Ritard.*, *a tempo.*, *Ritard.*, and *Sym.*.

tent our flocks by Gal - la wa - ter. It ne'er was wealth, it ne'er was wealth That cost con - tent - ment;

Musical score for 'The Lad of Galla Water' in G major, 2/4 time. The vocal line consists of two staves. The first staff begins with a melodic line: peace, or pleasure; The bands and bliss O' mutual love, O that's the chief-est world's treasure. The second staff continues the melody. The vocal parts are supported by a harmonic bass line.

peace, or pleasure; The bands and bliss O' mutual love, O that's the chief-est world's treasure.

*ad lib.*

Musical score for 'The Lad of Galla Water' in G major, 2/4 time. The vocal line consists of two staves. The first staff begins with a melodic line: peace, or pleasure; The bands and bliss O' mutual love, O that's the chief-est world's treasure. The second staff continues the melody. The vocal parts are supported by a harmonic bass line. The music includes dynamic markings like *a tempo.*

peace, or pleasure; The bands and bliss O' mutual love, O that's the chief-est world's treasure.

*ad lib.*

—

Musical score for 'The Lad of Galla Water' in G major, 2/4 time. The vocal line consists of two staves. The first staff begins with a melodic line: peace, or pleasure; The bands and bliss O' mutual love, O that's the chief-est world's treasure. The second staff continues the melody. The vocal parts are supported by a harmonic bass line.

# "MY HEART AND LUTE."

MOORE.

45

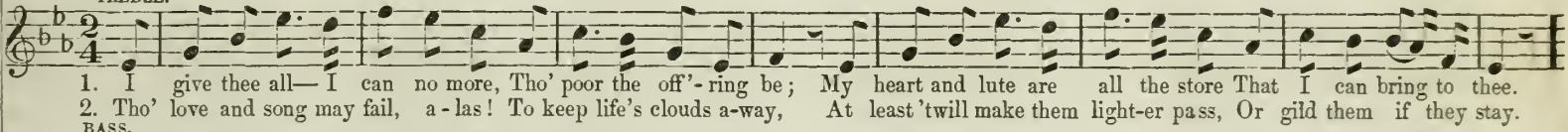
**S.** **Moderato.**  
TENOR.



ALTO.

TREBLE.

D. C.



BASS.

Cres.

A lute whose gen-tle song re-vails The soul of love full well, And, bet-ter far, a heart that feels Much more than lute could tell.  
 If ev - er care his dis-cord flings O'er life's en-chant-ed strain, Let love but gently touch the strings,'Twill all be sweet a - gain.

Cres.

A lute whose gen-tle song re-vails The soul of love full well, And, bet-ter far, a heart that feels Much more than lute could tell.  
 If ev - er care his dis-cord flings O'er life's en-chant-ed strain, Let love but gent-ly touch the strings,'Twill all be sweet a - gain.

.S.

## “SABBATH EVENING TWILIGHT.”

GEO. J. WEBB.

*p* TENOR. *Adagio assai.*

1. De - light - ful hour of sweet re-pose, Of hal-lowed thoughts of love of prayer; I love thy deep and tran-quil close, For  
ALTO.

2. I love thee for the fer - vid gleam, Thoushed'st a-round the clos-ing day; Those gold - en fires, that, ra-diant, beam, To

*p* TREBLE.

3. I love thee for th'un - brok-en calm, That slumbers on this fad - ing scene; And spreads its kind and sooth-ing balm, O'er  
BASS.

all the Sab-bath day is there. Each pure de - sire, each high re - quest That burn'd be - fore the

light and pave its glo - rious way. Through them, me - thinks; th'en - rap - tured eye May pierce the fu - ture's

all the lit - tle world with - in. It ehast - ens ev' - ry rov - ing thought, Yet sets - the soar - ing

"SABBATH EVENING TWILIGHT." Continued.

47

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The music consists of four staves. The lyrics are as follows:

tem - ple's shrine ; The hopes, the fears, that moved the breast ; All live a - gain in light like thine.  
 deep a - abyss, And track the course where spir - its fly, On view - less wings, to realms of bliss.  
 spir - it free ; Shuts out what law - less fan - ey wrought, Till all is hope or me - mo ry.

"LOVE NOT."

BLOCKLEY.

*Andantino con espressione.*

TENOR.

1. Love not! love not! Ye hap - less sons of clay, Hope's gay - est wreaths are made of earth-ly

ALTO.

2. Love not! love not! The thing you love may die, May per - ish from the gay and glad-some

TREBLE.

3. Love not! love not! The thing you love may change, The ro - sy lip may cease to smile on

BASS.

4. Love not! love not! Oh! warn-ing vain - ly said, In pres - ent hours as in the years gone

A musical score for four voices (Tenor, Alto, Treble, Bass) in common time, key signature of one flat. The music consists of four staves. The lyrics are as follows:

1. Love not! love not! Ye hap - less sons of clay, Hope's gay - est wreaths are made of earth-ly  
 2. Love not! love not! The thing you love may die, May per - ish from the gay and glad-some  
 3. Love not! love not! The thing you love may change, The ro - sy lip may cease to smile on  
 4. Love not! love not! Oh! warn-ing vain - ly said, In pres - ent hours as in the years gone

## "LOVE NOT." Continued.

flow'rs; Things that are made to fade and fade a - way, Ere they have blos-som'd for a  
 earth, The si - lent stars, the blue and smil - ing sky, . Beams on its grave.. as....  
 you, The kind - ly beam - ing eye grow cold and strange, The heart still warm - ly beat, yet....  
 by: Love flings a ha - lo round the dear one's head, Fault-less, im - mor - tal till they

## 3d Verse.

few short hours. Ere they have blossomed for a few.... short hours. Love not! love not!  
 once up-on its birth. Beams on its grave, as.... once up-on its birth. Love not! love not!  
 not be true. The heart still warmly beat, yet... not.... be true. Love not! love not!  
 change or die. Fault-less, im - mor - tal, till they change or die. Love not! love not!

## THE BLUE-BELL.

GEO. J. WEBB.

49

**Allegro.**  
TENOR.

1. I would not be a flow-ret hung On high in moun-tain snows ; Nor o'er a cas-tle wall be flung, All state-ly though it

ALTO.

2. For there the swains and maidens meet, With sum-mer sport and song ; And fai-ries lead, with un-seen feet, Their moonlight dance a-

TREBLE.

3. The lau-rel has a loft-iер name, The rose a brighter hue ; With heav-en I'd be clad the same, In fair and fade-less

BASS.

4. Sweet maid-en, may thy gen-tle breast As art-less pleasures swell, As those thou deem-est still to rest, In thy be-lov'd blue-

rose. I'd breathe no sighs, For cloudless skies, Nor perfum'd east-ern gale ; So I might be A blue-bell free, In some low verdant vale.

long. Each ti-ny lip Would gladly sip The dew my cup enshrined ; And next morn's bee Would drink from me The sweets they left be-hind.

blue. No bloodstain'd chief E'er plucks this leaf, To make his wreath more gay ; Yet still its flow'r Deeks vil-lage bow'r, And twines the shafts of May.

bell. And may'st thou feel, Tho' time may steal Thy beauty's fresh-est hue, A bliss still shed A-round thy head, Unchang'd, like heav'n's own blue

[7]

## "IN COPSE AND DELL."

MENDELSSOHN.

*mf*  
TENOR. *Allegro con anima.*

In copse and dell, Where fai - ries dwell, And hold their moon - light rev - els gay, We dance and sing Till ech-oes

*ALTO.*

*mf*  
TREBLE

In copse and dell, Where fai - ries dwell, And hold their moon - light rev - els gay, We dance and sing Till ech-oes

BASS.

*s.f.*

ring and pass our mer - ry lives a - way, Nor ev - er care we for.... An-oth - er law.... than that the Gip-sy king has

*p*

*s.f.*

ring and pass our mer - ry lives a - way, Nor ev - er care we for.... An-oth - er law.... than that the Gip-sy king has

*p*

*s.f.*

mer-ry lives a-way, Nor ev - er care we for An-oth-er law than that the Gip-sy king, than that the Gip-sy king has

"IN COPSE AND DELL." Continued.

51

Cres.

made, The waving woods our home, We free-ly roam, we free-ly roam From morning's dawn till evening's shade, Then day-light o'er, We sing no  
 The wav-ing woods our home,... We free-ly roam,... From morning's dawn till evening's shade, Then day-light o'er, We sing no  
 made, The waving woods our home,... We free-ly roam,... From morning's dawn till evening's shade, Then day-light o'er, We sing no  
 made.

Cres.

The waving woods our home, We free - ly roam From morning's dawn till evening's shade, We sing no

Dim.

mf

p

more, But lull'd to sleep... by murmur-ing streams, Beneath the star-ry sky we Gip-sies care-less lie, And fai - ries weave our mid-night  
 more, But lull'd to sleep., by murmur-ing streams, Beneath the star-ry sky we Gip-sies care-less lie, And fai - ries weave our mid-night  
 more, But lull'd to sleep by murm'-ring streams, Beneath the star-ry sky we Gip-sies care-less lie, &c.

p

f

p

## "IN COPSE AND DELL." Continued.

Music score for "In Copse and Dell." The score consists of four staves of music in common time, key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are as follows:

dreams, Be -neath the star - ry sky, We Gip-sies care-less lie, And fairies weave, And fai-ries weave our dreams, our midnight dreams.  
 And fairies weave our mid-night dreams, our midnight dreams.

dreams, Be -neath the star - ry sky, We Gip-sies care-less lie, And fairies weave, And fairies weave, And fairies weave our dreams, our midnight dreams.

our midnight dreams.

## THE SHEPHERD'S LAY.

MENDELSSOHN.

*Andantino.*  
TENOR.

O -ver the moun-tains morning has dart-ed, The flocks un - fold - ed bleat on the plain; I bade thee a - dieu, a -

ALTO.

O -ver the moun-tains morning has dart-ed, Tho flocks un - fold - ed bleat on the plain; I bade thee a -

TREBLE.

O -ver the mountains morning has dart-ed, The flocks un - fold - ed, bleat on the plain; I bade thee a -

BASS.

O -ver the mountains morning has dart-ed, The flocks un - fold - ed, bleat on the plain;

## THE SHEPHERD'S LAY. Continued.

53

dieu, When at eve-ning we part - ed, Yet now would sigh it to thee a - gain, Yet now, yet now would sigh it to thee a -  
dieu, When at eve-ning we part - ed, Yet now would sigh it to thee a - gain, Yet now, yet now would sigh it to thee a -  
dieu, When at eve-ning we part - ed, Yet now would sigh it to thee a - gain, Yet now would sigh it to thee a -  
Yet now, yet now would sigh it to thee a -

gain. I lin-ger and gaze,..... I long to be - hold thee ;—  
gain. I lin-ger and gaze,.. I long to be-  
gain. p I lin-ger and gaze, I long to be-

## THE SHEPHERD'S LAY. Continued.

Pia.

A-dieu, my love, I wander from thee! a-dieu, my love, a-dieu, my love, I wander from thee!.....

hold thee, A-dieu, my love, I wander from thee! a-dieu, my love, a-dieu, my love, I wander from thee!

hold thee, A-dieu, my love, I wander from thee! a-dieu, my love, a-dieu, my love, I wander from thee!

A-dieu, my love, I wander, I wander from thee! a - dieu, a-dieu, my love, a - dieu, a-dieu, my love, I wander from thee!.....

p

pp

..... a - dieu, a - dieu, I tar - ry in vain, thy cur-tains en - fold thee;

p

pp

thee; a - dieu, a - dieu, I tar - ry in vain, thy cur-tains en - fold thee;

p

pp

thee; a - dieu, my love,.... I tar - ry in vain, thy cur-tains en - fold thee; She still is a

pp

..... a - dieu, a - dieu, I tar - ry in vain, thy cur-tains en - fold thee;

## THE SHEPHERD'S LAY. Continued.

55

A musical score for 'The Shepherd's Lay' featuring two staves of music with lyrics. The music is in common time, with a key signature of one sharp (F#). The lyrics are repeated in a call-and-response style between the two voices.

The lyrics are:

and dreams, and dreams of me, and dreams of me, She still is a - sleep,..... She still is a-  
and dreams of me, and dreams of me, She still is a - sleep, and dreams of me, She still is a-  
sleep... and dreams of me, and dreams of me, She still is a - sleep, and dreams of me, She still is a-  
and dreams, and dreams of me, and dreams... of me, She still is a - sleep,..... She still is a-  
sleep, and dreams... of me! She still is a - sleep, and dreams, and dreams of me!  
sleep, and dreams... of me! She still is a - sleep, and dreams, and dreams of me!  
sleep, and dreams... of me! She still is a - sleep. and dreams of me!.....  
sleep, and dreams... of me' She still is a - sleep, and dreams of me!.....

## “OFT IN THE STILLY NIGHT.”

MOORE.

*Andantino Semplice.*

TENOR.

**TENOR.**

1. Oft in the stil - ly night, Ere slum - ber's chain has bound me, Fond mem' - ry brings the light Of  
 2. When I re - mem - ber all The friends, so link'd to - ge - ther, I've seen a - round me fall, Like  
**ALTO.**

**TREBLE.**

1. Oft in the stil - ly night, Ere slum - ber's chain has bound me, Fond mem' - ry brings the light Of  
 2. When I re - mem - ber all The friends, so link'd to - ge - ther, I've seen a - round me fall, Like  
**BASS.**

oth - er days a - round me, The smiles, the tears, Of boy-hood's years, The words of love then spok - en; The  
 leaves in wint' - ry weath-er, I feel like one, Who treads a - lone Some ban - quet hall de - sert - ed, Whose

oth - er days a - round me, The smiles, the tears, Of boy-hood's years, The words of love then spok - en; The  
 leaves in wint' - ry weath-er, I feel like one, Who treads a - lone Some ban - quet hall de - sert - ed, Whose

"OFT IN THE STILLY NIGHT." Continued.

57

*mf*

eyes that shone, Now dimm'd and gone, The cheer - ful hearts now brok - en! Thus, in the stil - ly night, Ere  
lights are fled, Whose gar - land's dead, And all but he de - part - ed!

*mf*

eyes that shone, Now dimm'd and gone, The cheer - ful hearts now brok - en! Thus, in the stil - ly night, Ere  
lights are fled, Whose gar - land's dead, And all but he de - part - ed!

*mf*

*Piu lento.*

slum - ber's chain has bound me, Sad mem' - ry brings the light Of oth - er days a - round me.

*Piu lento.*

slum - ber's chain has bound me, Sad mem' - ry brings the light Of oth - er days a - round me.

*Silent'do.*

[8]

## THE SNOW-DROP.

FR. ROTCHLITZ.

*Andante.*  
TENOR.

1. Waste are all the gar - den bor - ders, All the flow'rs are slumb'ring deep, Slen - der sil - ver blos - som,  
ALTO.

*p*  
TREBLE.

2. Still the snow and ice are ling' - ring, Still the wind is sharp and cold, But thy snow-white cup is  
BASS.

*f*

Dim.

tell me Who call'd thee from win - ter's sleep ?

*f*

Dim.

swing-ing, In the rough wind, bright and bold.

3 Voiceless, seems thy breath to whisper,  
He who made me called me forth—  
When my day of use is ended,  
I shall sleep again in earth.

4 But keep *thou* thy garment spotless,  
Mid earth's uses let it shine,  
Then *thy* winter's sleep shall leave thee  
In a higher life than mine.

## RECREATION.

E. NUSCHUTZ.

59

**Allegretto.**

TENOR.

1. Lay by em - ployment For ru - ral en - joy - ment, All have their us - es While kept in their place ; Ros - es are bloom-ing, The  
 2. Come, let us fol - low The brown brented swal - low, Yon-der she skims o'er The green dew - y plain, Climb up the mountain, And

ALTO.

TREBLE.

1. Lay by em - ployment For ru - ral en - joy - ment, All have their us - es While kept in their place ; Ros - es are bloom-ing, The  
 2. Come, let us fol - low The brown brented swal - low, Yon-der she skims o'er The green dew - y plain, Climb up the mountain, And

BASS.

wild bees are hum - ming, Na - ture is flow - ing with mu - sic and grace, Na - ture is flow-ing with mu - sic and grace.  
 run by the foun - tain, Then to your la - bor with vig - or a - gain, Then to your la - bor with vig - or a - gain.

wild bees are hum - ming, Na - ture is flow - ing with mu - sic and grace, Na - ture is flow-ing with mu - sic and grace.  
 run by the foun - tain, Then to your la - bor with vig - or a - gain, Then to your la - bor with vig - or a - gain.

## DIALOGUE.

CH. SCHULZ.

TENOR. *mz*

Cres. *mz*

1. My life is like an urchin's ball, I rest in one place nev - er; My wealth is as a pass-ing bird, My rest is like a  
 2. But troubles al - so move on wing, And quickly they may leave you, If you but live the in-ward life, Such things can ne-ver

"ALTO."

TREBLE. *mz*

Cres. *mz*

1. My life is like an urchin's ball, I rest in one place nev - er; My wealth is as a pass-ing bird, My rest is like a  
 2. But troubles al - so move on wing, And quickly they may leave you, If you but live the in-ward life, Such things can ne-ver

BASS.

*p*

*f*

ri - - - ver; And pleasure to me is as flash-es of light, Which van-ish as soon as they vi - sit my sight.  
 grieve you; But joy, pure and con-tent, will beam from a - bove, And tri - als be welcome as tok-en's of love.

Sostenuto.

*p*

*f*

ri - - - ver, And pleasure to me is as flash-es of light, Which van-ish as soon as they vi - sit my sight.  
 grieve you; But joy, pure and con-tent, will beam from a - bove, And tri - als be welcome as tok-en's of love.

"BY A FOUNTAIN WAS RECLINING."

BELLINI.

61

*p Andante Sostenuto.*  
TENOR

1. By a foun-tain was re-clin-ing, Sad and lonely a Trou-ba - dour, With his harp, his voice com-bin-ing, Sang of her he did a-

ALTO.

2. If he sleeps when night is fall-ing, Still he can-not find re - pose, For his na-tive land seems call-ing, Still for vengeance on her

TREBLE

3. Ev'-ry place to him is cheerless, Sad and lone - ly Trou-ba - dour! Ev'-ry hour for him is tear-less, Till in death he sighs no

BASS.

*pp*

dore, Sad and lone - ly, Trou-ba - dour! Sad and lone-ly Trou-ba - dour.....

*pp*

foes, Sad and lone - ly, Trou-ba - dour! Sad and lone-ly Trou-ba - dour.....

*p*

more. Sad and lone - ly, Trou - ba - dour! Ah!.....

*pp*

Sad and lone - ly, Trou-ba - dour! Sad and lone-ly Trou-ba - dour.....

## “NOW THE BRIGHT MORNING STAR.”

REV. R. GREVILLE, 1787.

*Allegro Vivace.*

Now the bright morn - ing star, day's har - bin - ger, comes danc - ing,

*1st & 2d SOPRANO.*

Now the bright morn - ing star,.. day's har - bin - ger, comes danc - - - - ing, comes

comes danc - ing from the

p

comes danc - ing, comes danc - ing from the east,..... comes danc - ing from the

danc - - - - ing, comes danc - ing from the east,.....

p

comes danc - ing from the

# "NOW THE BRIGHT MORNING STAR." Continued.

63

**For.**

The musical score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 2/4 time (indicated by '2/4'). The key signature is one flat (B-flat). The vocal line is in soprano range, with lyrics appearing below each staff. The lyrics are: 'east... Now the bright morn - ing star, day's har - - bin - ger, comes' (repeated twice), 'Now the bright morn - ing star,... day's har - bin - - ger, comes' (repeated twice), and 'Now the bright morn - ing star,... day's har - bin - - ger, comes dance - - - -'. The word 'For.' appears above the third staff.

east... Now the bright morn - ing star, day's har - - bin - ger, comes  
east... Now the bright morn - ing star,... day's har - bin - - ger, comes  
Now the bright morn - ing star,... day's har - bin - - ger, comes dance - - - -  
**For.**

east... Now the bright morn - ing star, day's har - bin - - ger, comes

The continuation of the musical score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 2/4 time (indicated by '2/4'). The key signature is one flat (B-flat). The vocal line continues from the previous section, with lyrics: 'danc - ing, comes danc - ing, comes danc - ing from the east, comes danc - ing from the east...', 'danc - ing, comes danc - ing, comes danc - ing from the east, comes danc - ing from the east... and', 'ing, comes danc - - - - ing, comes danc - ing from the east, and', and 'danc - ing, comes danc - ing, comes danc - ing from the east, comes danc - ing from the east,..'. The music concludes with a final cadence on the fourth staff.

danc - ing, comes danc - ing, comes danc - ing from the east, comes danc - ing from the east...  
danc - ing, comes danc - ing, comes danc - ing from the east, comes danc - ing from the east... and  
ing, comes danc - - - - ing, comes danc - ing from the east, and  
danc - ing, comes danc - ing, comes danc - ing from the east, comes danc - ing from the east,..

## “NOW THE BRIGHT MORNING STAR.” Continued.

A musical score for four voices (SATB) in common time, featuring a basso continuo part. The music is in G major (indicated by a 'b' in the key signature). The vocal parts consist of soprano, alto, tenor, and bass. The lyrics are repeated in each system, with slight variations in the bass part. The vocal parts enter sequentially, starting with the soprano, followed by the alto, then the tenor, and finally the bass. The bass part includes a continuo line with bassoon and cello parts.

and leads with her, and leads with her, with her the flow - - 'ry May, and  
leads with her, and leads with her, and leads with her, and leads with flow - - 'ry May, and  
leads with her, and leads with her, and leads with her the flow - - 'ry May, and  
and leads with her, and leads with her, with her.... the flow - 'ry May,.....

leads with her the flow - 'ry May, and leads with her the flow - 'ry May.  
leads with her the flow - 'ry May, and leads with her the flow - - 'ry May.  
leads with her the flow - - 'ry May, and leads with her,... the flow - - 'ry May.  
..... and leads with her the flow - 'ry May.

"NOW THE BRIGHT MORNING STAR." Continued.

65

Pia.

Who from her green lap throws the yellow, yellow cow-slip, and the pale prim - rose, the pale prim - rose, Who  
 Who from her green lap throws the yel - low, yel-low cow-slip and the pale prim - rose, the pale prim - rose.....

Who from her green lap throws the yel - low, yel-low cow-slip and the pale prim - rose, the pale prim - rose.....

from her green lap throws, the yellow, yellow cow-slip and the pale prim-rose, the  
 ..... and the pale prim - rose, the yel - low cow-slip and the  
 from her green lap throws, the yel - low cow-slip and the pale prim - rose, the yel - low cow-slip and the  
 the yel - low cow-slip and the  
 ..... and the pale prim - rose, the yel - low cow-slip and the

## "NOW THE BRIGHT MORNING STAR." Continued.

*p*

pale prim - rose, Who from her green lap throws, Who from her green lap throws, Who from her green lap throws, Who  
pale prim - rose, Who from her green lap throws, Who from her green lap throws, Who from her green lap throws, Who  
pale prim - rose, the yel-low cowslip, the yel-low cow-slip, the yel-low cow-slip  
pale prim - rose, Who from her green lap throws, Who from her green lap throws, Who from her green lap throws, Who  
from her green lap throws, the yel-low cowslip, the cowslip and the pale prim - rose,... the pale prim - rose.  
from her green lap throws, the yel-low cowslip, the cowslip and the pale prim - rose,... the pale prim - rose.  
the yel-low cowslip, the yel-low cowslip and the pale prim - rose,... the pale prim - rose.  
from her green lap throws, the yellow cowslip, the yellow cowslip and the pale prim - rose,... the pale prim - rose.

"NOW THE BRIGHT MORNING STAR." Continued.

67

Musical score for "Now the bright morning star" featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The lyrics are: "Now the bright morn - ing star, day's har - bin - ger, comes danc - ing," followed by a repeat sign and "Now the bright morn - ing star, ... day's har - bin - ger, comes danc - - - - ing, comes". The music consists of eighth and sixteenth note patterns.

Continuation of the musical score. The top staff starts with a rest. The middle staff begins with a dotted half note followed by eighth notes. The lyrics are: "comes danc - ing, comes danc - ing from the east, ...." followed by a repeat sign and "comes danc - ing from the east, ....". The bottom staff starts with a rest. The lyrics are: "danc - - - - ing, comes danc - ing from the east, ...." followed by a repeat sign and "comes danc - ing from the". The dynamic marking 'p' (piano) appears above the middle staff's eighth-note pattern and above the bottom staff's eighth-note pattern.

"NOW THE BRIGHT MORNING STAR." Continued.

For.

east,.. Now the bright morn - ing star, day's har - - bin - ger, comes

east,.. Now the bright morn - ing star,.... day's har - bin - ger, comes

Now the bright morn - ing star,.... day's har - bin - ger, comes

east,.. Now the bright morn - ing star, day's har - - bin - ger, comes

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring a basso continuo part. The vocal parts sing a repeating phrase: "danc-ing, comes dane-ing, comes danc-ing from the east, comes dane-ing from the east,..." The basso continuo part consists of a single melodic line with various rhythmic patterns and rests.

"NOW THE BRIGHT MORNING STAR." Continued.

69

and leads with her, and leads with her, with her, and leads the flow - - - ry May, and leads with her the  
 leads with her, and leads with her, and leads with her the flow - - - ry May, and leads... with her.... the  
 leads... with her, and leads... with her, and leads with her the flow - - - ry May, and leads... with her.... the  
**For.**  
 and leads with her, and leads with her, with her the flow - 'ry May,.....

flow'ry May, and leads with her the flow - 'ry May, with her.... the flow' - - 'ry May.  
 flow - 'ry May, and leads with her the flow'ry May, with her.... the flow - - 'ry May.  
 flow'ry May, and leads.. with her.... the flow - 'ry May, and leads.. with... her.... the flow - 'ry May.  
 ..... and leads with her the flow'ry May, with her... the flow - 'ry May.

## WARNING.

FROM THE GERMAN.

TENOR. Allegretto.

Tenor part (top staff):

1. O let not earthly treasures With ea-ger zeal be sought; For wealth with all its pleas-ures May be too dear-ly  
2. Hark! how the bird is sing-ing, With joy from yon-der spray, His voice is clear-ly ring-ing, And thus it seems to

Alto part (second staff):

1. O let not earthly treasures With ea-ger zeal be sought; For wealth with all its pleas-ures May be too dear-ly  
2. Hark! how the bird is sing-ing, With joy from yon-der spray, His voice is clear-ly ring-ing, And thus it seems to

Treble part (third staff):

1. O let not earthly treasures With ea-ger zeal be sought; For wealth with all its pleas-ures May be too dear-ly  
2. Hark! how the bird is sing-ing, With joy from yon-der spray, His voice is clear-ly ring-ing, And thus it seems to

Bass part (bottom staff):

1. O let not earthly treasures With ea-ger zeal be sought; For wealth with all its pleas-ures May be too dear-ly  
2. Hark! how the bird is sing-ing, With joy from yon-der spray, His voice is clear-ly ring-ing, And thus it seems to

*mf*

bought, May be too dear-ly bought. The lab'ror's bed of rush - es, Is bless'd with balm - y sleep; While  
say, And thus it seems to say, O see the clear blue heav - en! The earth's green beau - ty see! And

*mf*

bought, May be too dear-ly bought. The lab'ror's bed of rush - es, Is bless'd with balm - y sleep; While  
say, And thus it seems to say, O see the clear blue heav - en! The earth's green beau - ty see! And

mock-ing pur-ple, blush - es Round those who wake to weep, While mock-ing pur-ple, blush - es Round those who wake to weep.  
thanks Him who has giv - en Such joys to thee and me, And thanks him who has giv - en Such joys to thee and me.

mock-ing pur-ple, blush - es Round those who wake to weep, While mock-ing pur-ple, blush - es Round those who wake to weep.  
thanks Him who has giv - en Such joys to thee and me, And thanks Him who has giv - en Such joys to thee and me.

## THE PRISONER.

MARIA.

*Affettuoso.*

TENOR.

ALTO.

1. In the lone - ly eas - tle tow - er, See the pris' - ner, weak and wan, Sad and lone is ev' - ry hour,... All the  
2. Dare not cold - ly to con - demn him, Add not cen - sure to his woe, What temp - ta - tions might o'er - whelm him, We with-

TREBLE.

BASS.

1. In the lone - ly cas - tle tow - er, See the pris' - ner, weak and wan, Sad and lone is ev' - ry hour,... All the  
2. Dare not cold - ly to con - demn him, Add not cen - sure to his woe, What temp - ta - tions might o'er - whelm him, We with-

## THE PRISONER. Continued.

friend - less con - vict shun : Hark ! his voice in prayer is ris - ing, Fear and sor - row rend his heart: O  
out can nev - er know, Let us rath - er watch, un - ceas - ing, Watch our-selves with hum - ble heart;

friend - less con - vict shun : Hark ! his voice in prayer is ris - ing, Fear and sor - row rend his heart: O  
out can nev - er know, Let us rath - er watch, un - ceas - ing, Watch our-selves with hum - ble heart;

judge him not by out - ward seem-ing, Pi - ty is the bet - ter part, Pi - ty is the bet - ter part.

judge him not by out - ward seem-ing, Pi - ty is the bet - ter part, Pi - ty is the bet - ter part.

judge him not by out - ward seem-ing, Pi - ty is the bet - ter part, Pi - ty is the bet - ter part.

judge him not by out - ward seem-ing, Pi - ty is the bet - ter part, Pi - ty is the bet - ter part.

judge him not by out - ward seem-ing, Pi - ty is the bet - ter part, Pi - ty is the bet - ter part.

# "JOHN ANDERSON, MY JO."

SCOTCH.

73

*Moderato con espressione.*

TENOR.

1. John An-der-son, my Jo, John, When na-ture first be-gan To try her can-nie hand, John, Her mas-ter-work was man; And  
 2. John An-der-son, my Jo, John, Ye were my first con-eit, And ye need nae think it strange, John, Tho' I ea'-ye trim and neat; Tho'  
 ALTO.  
 3. John An-der-son, my Jo, John, When we were first ac-quaint, Your locks were like the raven, John, Your bon-nie brow was brent; But  
 4. John An-der-son, my Jo, John, We've seen our bairn's bairns, And yet, my dear John Anderson, I'm hap-py in your arms; And  
 TREBLE.  
 5. John An-der-son, my Jo, John, We've clamb the hill to - gither, And mony a can-ty day, John, We've had wi'ane - a - nither; Now  
 BASS.

you, a-mang them a' John, Sae trig frae tap to toe, Ye proved to be nae jourNEY-work, John An-der - son, my Jo.  
 some folk say you're auld John, I nev - er think you so, For you're aye the same guid man to me, John An-der - son, my Jo.  
 now your brow is bald, John, Your locks are like the snow, Yet blessings on your fros - ty pow, John An-der - son, my Jo.  
 sae are ye in mine, John; I'm sure ye'll ne'er say no, Tho' the days are gane that we hae seen, John An-der - son, my Jo.  
 we maun tot-ter down, John, But hand in hand we'll go, And sleep the - gith - er at the foot, John An-der - son, my Jo.

## THE ENCHANTRESS.

GEO. J. WEBB.

*Andante.*

TENOR.

1. There sits by yon - der stream, A la - dy dark - ly rare, And sings as in a dream, While braid-ing up her  
 2. Her smile is bright and bold, Her tress - es sweep-ing low; A mys - tie ring of gold Is on her lof - ty  
 ALTO.

TREBLE.

3. Full many a knight of yore Hath sought that la - dy rare; But they are seen no more, Whom she once doth en-  
 BASS.

hair: O ven-ture not too near, That mel - o - dy to hear, Be - ware! be - ware! be - ware! be - ware!  
 brow. O pass her quick - ly by, There's mis-chief in her eye! Be - ware! be - ware! be - ware! be - ware!

Cres.

snare, Good An - gels shield ye well, From such un - ho - ly spell! Be - ware! be - ware! be - ware! be - ware!

## JOCK O'HAZELDEAN.

SCOTCH.

Words by SIR WALTER SCOTT.

75

*Andantino.*

1. "Why weep ye by the tide, la-dye? Why weep ye by the tide? I'll wed ye to my youngest son, And ye shall be his bride;

2. "Now let this wil-fu' grief be done, And dry that cheek so pale; Young Frank is chief of Er-ring-ton, And lord of Lang-ley-dale;

3. "A chain of gowd ye shall not lack, Nor braid to bind your hair; Nor met-tled hound, nor managed hawk, Nor pal-frey fresh and fair;

4. "The kirk was deck'd at morn-ing tide, The ta-pers glimmered fair, The priest and bridegroom wait the bride, But ne'er a bride was there!"

And ye shall be his bride, la-dye, Sae come-ly to be seen." But aye she loot the tears down fa' For Jock o' Haz-el-dean.

His step is first in peace-fu' ha', His sword in bat-tle keen," But aye she loot the tears down fa' For Jock o' Haz-el-dean.

And you the fore-most o' them a', Shall ride our for-est queen," But aye she loot the tears down fa' For Jock o' Haz-el-dean.

They sought her baith by bow'r and ha', The la-dye was nae seen: She's o'er the bor-der, and a-wa' Wi' Jock o' Haz-el-dean.

## SONG OF THE GIPSY'S BRIDE.

BALFE.

From "THE BOHEMIAN GIRL."

*Allegretto.*

TENOR.

Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, Will the hours en - trance.  
 ALTO.  
 Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, Will the hours en - trance.  
 TREBLE.  
 Come with the Gip - sy bride,.... And re - pair.... To the fair, Where the ma - zy dance,... Will the hours en - trance.  
 BASS.  
 Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, Will the hours en - trance.

Love is the first thing to clasp, But if.... he e - scape your grasp, Friendship will then be at hand, In the young.... rogue's place to stand:  
 Love is the first thing to clasp, But if.... he e - scape your grasp, Friendship will then be at hand, In the young.... rogue's place to stand:

## SONG OF THE GIPSY'S BRIDE. Continued.

77

Dim. - - -

Hope then will be noth-ing loth To point out the way to both; Hope then will be nothing loth To point out the way to both;.....

Hope then will be noth-ing loth To point out the way to both; Hope then will be nothing loth To point out the way to both;.....

Hope then will be noth-ing loth To point out the way to both; Hope then will be nothing loth To point out the way to both;.....

Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, Will the hours en - trance.

Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, Will the hours en - trance.

Come with the Gip - sy bride,.... And re - pair..... To the fair, Where the ma - zy dance,... Will the hours en - trance.

Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, -Will the hours en - trance.

## SONG OF THE GIPSY'S BRIDE. Continued.

8va. 4

In the Gipsy's life you read,... The life that all would like to lead,... In the Gipsy's life you read, The life that all would like to lead.

In the Gipsy's life you read,... The life that all would like to lead,... In the Gipsy's life you read, The life that all would like to lead.

In the Gipsy's life you read,... The life that all would like to lead,... In the Gipsy's life you read, The life that all would like to lead.

In the Gipsy's life you read,... The life that all would like to lead,... In the Gipsy's life you read, The life that all would like to lead.

*a tempo.*

Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, Will the hours en - trance.

Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, Will the hours en - trance.

Come with the Gip - sy bride,.... And re - pair..... To the fair, Where the ma - zy dance,... Will the hours en - trance.

Come with the Gip - sy bride, And re - pair To the fair, Where the ma - zy dance, Will the hours en - trance.

## A DREAM OF THE PAST.

ALEXANDER LEE.

79

*Andante.*

There's a joy for the young, there's a joy for the old, More than day's brightest visions can ever un-fold, And it comes o'er the heart, in the

*mf*

There's a joy for the young, there's a joy for the old, More than day's brightest vi-sions can ev-er un-fold, And it comes o'er the heart, in the

deep sleep of night, Like a rain-bow that ting-es the storm-cloud with light; Its beams may soon van-ish, but, oh! while they last, Hath the

deep sleep of night, Like a rain-bow that ting-es the storm-cloud with light; Its beams may soon van-ish, but oh! while they last, Hath the

## A DREAM OF THE PAST. Continued.

The musical score consists of three staves of music in common time, with a key signature of one flat. The first two staves begin with a treble clef, while the third staff begins with a bass clef. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings such as *f* (fortissimo) and *mf* (mezzo-forte). The lyrics are integrated into the music, appearing below the staves. The first section of lyrics is:

world aught of joy like a dream of the past? Hath the world aught of joy like, a dream of the past? The days of our childhood, the  
 world aught of joy like a dream of the past? Hath the world aught of joy like a dream of the past? The days of our childhood, the

The second section of lyrics is:

years of our youth Put on in that hour all the semblance of truth; We may sport with the play-ful, and smile with the gay, As we  
 years of our youth Put on in that hour all the semblance of truth; We may sport with the play-ful, and smile with the gay, As we

## A DREAM OF THE PAST. Continued.

81

*p*

sport-ed and play'd in life's hap-pi-est day : The heart may be lone-ly, our lot be o'er-cast, But the lone-li-est still have a dream of the past, The

*f**p*

sport-ed and play'd in life's hap-pi-est day : The heart may be lone-ly, our lot be o'er-cast, But the lone-li-est still have a dream of the past, The

*f**p**f*

lone - li - est still have a dream of the past. We may hold sweetest con-verse with friends that are gone, We may whis-per the vow that was

*f**p**f*

lone - li - est still have a dream of the past. We may hold sweetest con-verse with friends that are gone, We may whis-per the vow that was

## A DREAM OF THE PAST. Continued.

A musical score for 'A Dream of the Past'. The score consists of three staves of music in common time, with a key signature of one flat. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano). The lyrics are integrated into the music, appearing below the staff lines. The first section of lyrics is:

breath'd but to one: Ev-en death can-not take from the sweet sleep of night, The pa-rent or friend that hath once blest our sight; 'Tis the

The second section of lyrics is identical to the first:

breath'd but to one: Ev-en death can-not take from the sweet sleep of night, The pa-rent or friend that hath once blest our sight; 'Tis the

The continuation of the musical score for 'A Dream of the Past'. The score consists of three staves of music in common time, with a key signature of one flat. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano). The lyrics are integrated into the music, appearing below the staff lines. The section of lyrics is:

E - den of earth which no grief can o'er-cast, That comes o'er the heart in a dream of the past, That comes o'er the heart in a dream of the past.

The score concludes with an 'ad lib.' (ad libitum) instruction above the final measures.

E - den of earth which no grief can o'er-cast, That comes o'er the heart in a dream of the past, That comes o'er the heart in a dream of the past.

## THE OLD TUNE.

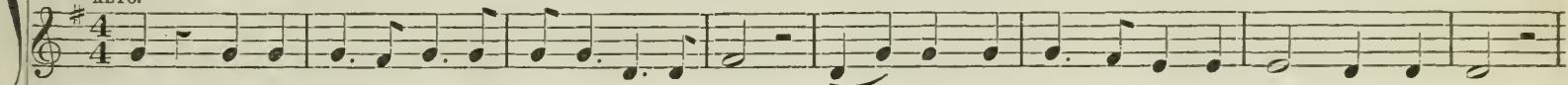
S. GLOVER.

83

**Moderato.**  
TENOR.

1. Hark! that sweet voice, how long I've lis-tened to her song, Oh! what bright thoughts be-long To one dear old tune!  
 2. Hark! that sweet voice a-gain! I lis-ten to the strain; Deep in my soul re-main, Thou dear, dear old tune!

ALTO.

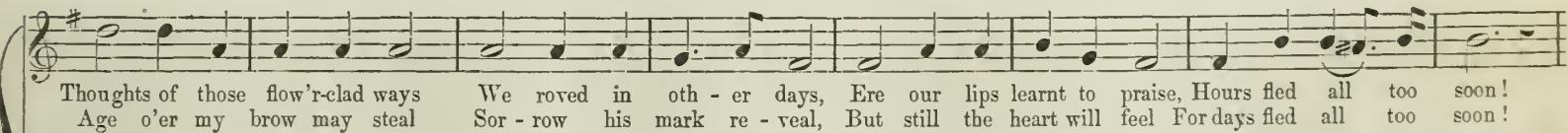
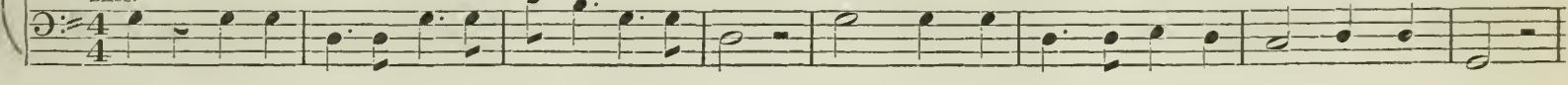


TREBLE.



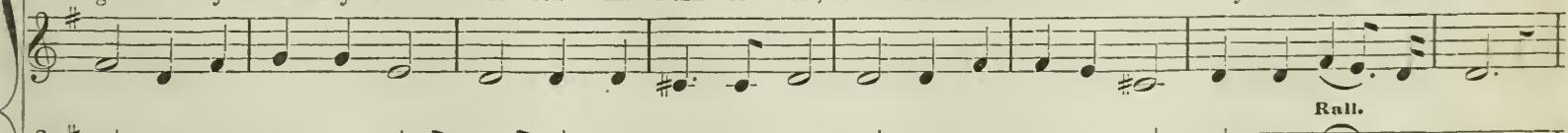
1. Hark! that sweet voice, how long I've lis-tened to her song, Oh! what bright thoughts be-long To one dear old tune!  
 2. Hark! that sweet voice a-gain! I lis-ten to the strain; Deep in my soul re-main, Thou dear, dear old tune!

BASS.

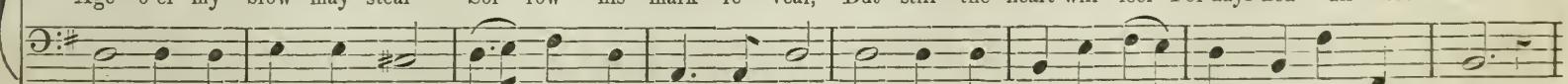


Thoughts of those flow'r-clad ways We roved in oth - er days, Ere our lips learnt to praise, Hours fled all too soon!  
 Age o'er my brow may steal Sor - row his mark re - veal, But still the heart will feel For days fled all too soon!

Rall.



Thoughts of those flow'r-clad ways We roved in oth - er days, Ere our lips learnt to praise, Hours fled all too soon!  
 Age o'er my brow may steal Sor - row his mark re - veal, But still the heart will feel For days fled all too soon!



## THE OLD TUNE. Continued.

**Ritard.**

Hark! that sweet voice, how long I've lis-tened to her song; Oh! what bright thoughts be-long To one dear old tune.  
But while that voice a - gain Ech - oes that bliss - ful strain, All shall come back a - gain In that dear old tune.

**a tempo.**

Ritard.

Hark! that sweet voice, how long I've lis-tened to her song; Oh! what bright thoughts be-long To one dear old tune.  
But while that voice a - gain Ech - oes that blis - ful strain, All shall come back a - gain In that dear old tune.

## “THE SPOT WHERE I WAS BORN.”

JOHN BARNETT.

**Andante Grazioso.**

TENOR.

1. I have wan-dered on through many a clime, Where flowers of beau-ty grew, Where all was bliss-ful to the heart, And  
2. I have wan-dered on through many a clime, And gazed on pal - ace walls, Yet nev - er wished that step of mine Should

ALTO.

TREBLE.

1. I have wandered on through many a clime, Where flowers of beau-ty grew, Where all was bliss-ful to the heart, And  
2. I have wandered on through many a clime, And gazed on pal - ace walls, Yet nev - er wished that step of mine Should

BASS.

# “THE SPOT WHERE I WAS BORN.”

Continued.

85

love - ly to the view, I have seen them in their twi-light pride, And in the dress of morn; But none ap-peared so tread those state-ly halls; For.. 'midst the pomp that cir - cled me, I still should be for - lorn: Give me, give me the

love - ly to the view, I have seen them in their twi-light pride, And in the dress of morn; But none ap-peared so tread those state-ly halls; For.. 'midst the pomp that cir - cled me, I still should be for - lorn: Give me, give me the

sweet to me As the spot where I was born; But none ap-peared so sweet to me As the spot where I was born.  
low - liest cot On the spot where I was born; Give me, give me the low - liest cot On the spot where I was born.

sweet to me As the spot where I was born; But none ap-peared so sweet to me As the spot where I was born.  
low - liest cot On the spot where I was born; Give me, give me the low - liest cot On the spot where I was born.

## "THE BRAVE OLD OAK."

E. J. LODER.

TENOR With boldness and animation.



A song to the Oak, the brave old Oak, Who hath rul'd in the greenwood long; Here's health and renown to his broad green crown, And his

ALTO.



TREBLE



A song to the Oak, the brave old Oak, Who hath rul'd in the greenwood long; Here's health and renown to his broad green crown, And his

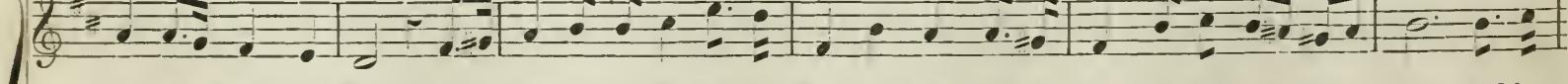
BASS.



fif - ty arms so strong! There's fear in his frown when the sun goes down, And the fire in the west fades out! And he



fif - ty arms so strong! There's fear in his frown when the sun goes down, And the fire in the west fades out! And he



fif - ty arms so strong! There's fear in his frown when the sun goes down, And the fire in the west fades out! And he



"THE BRAVE OLD OAK."      Continued.

87

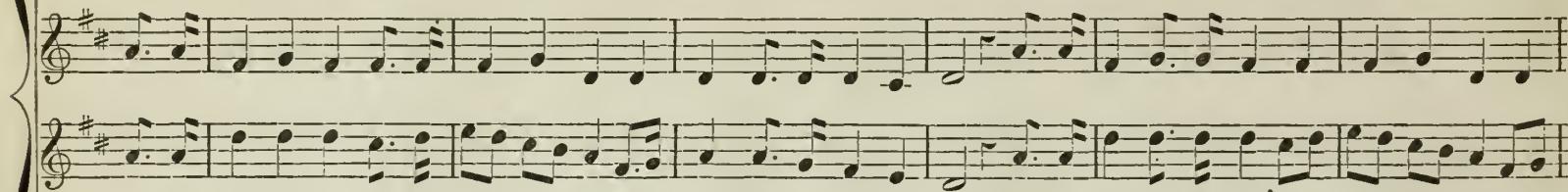
show-eth his might, On a wild mid-night, When storms thro' his branches shout ! Then sing to the Oak, the brave old Oak, Who  
ad lib.  
show-eth his might, On a wild mid-night, When storms thro' his branches shout ! Then sing to the Oak, the brave old Oak, Who

stands in his pride a - lone, And still flour - ish he, a hale green tree, When a hun - dred years are gone.  
Cres.  
stands in his pride a - lone, And still flour - ish he, a hale green tree, When a hun - dred years are gone.

"THE BRAVE OLD OAK."      Continued.



In the days of old, when the spring with gold, Was light-ing his branches gray, Thro' the grass at his feet, crept mai-dens sweet, To



In the days of old, when the spring with gold, Was light-ing his branches grey, Thro' the grass at his feet, crept mai-dens sweet, To



gath - er the dew of May; And all that day to the re - beck gay, They frolicked with love-some swains: They are



Piu lento.



gath - er the dew of May; And all that day to the re - beck gay, They frolicked with love-some swains: They are



"THE BRAVE OLD OAK." Continued.

89

gone, they are dead, in the churchyard laid, But the tree he still re-mains, Then sing to the Oak, the brave old Oak, Who

gone, they are dead, in the churchyard laid, But the tree he still re-mains, Then sing to the Oak, the brave old Oak, Who

stands in his pride a - lone, And still flour - ish he, a hale green tree, When a hun - dred years are gone.

stands in his pride a - lone, And still flour - ish he, a hale green tree, When a hun - dred years are gone.

## “THE BRAVE OLD OAK.” Continued.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and a dynamic marking of *f* (fortissimo) at the end of each line. The lyrics are written below the music, corresponding to the notes.

He saw the rare times, when the christmas chimes, Were a mer-ry soun l to hear, And the Squire's wide hall, and the cot - tage small, Were

He saw the rare times, when the christmas chimes, Were a mer-ry sound to hear, And the Squire's wide hall, and the cot - tage small, Were

full of good En - glish cheer; Now gold hath the sway, we all o - bey, And a ruth - less king is he; But he

full of good En - glish cheer; Now gold hath the sway, we all o - bey, And a ruth - less king is he; But he

"THE BRAVE OLD OAK."      Continued.

91

ad lib.

pp

nev - er shall send, our an - cient friend, To be toss'd on the stor - my sea. Then sing to the Oak, the brave old Oak, Who

ad lib.

pp      a tempo.

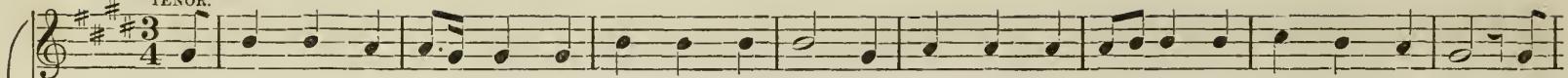
nev - er shall send, our an - cient friend, To be toss'd on the stor - my sea. Then sing to the Oak, the brave old Oak, Who

stands in his pride a - lone, And still flour - ish he, a hale green tree, When a hun - dred years are gone.

stands in his pride a - lone, And still flour - ish he, a hale green tree, When a hun - dred years are gone.

## KATE O'SHANE.

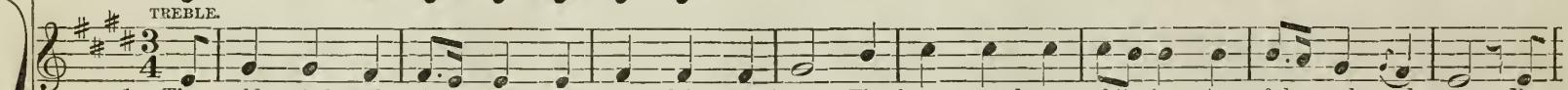
G. LINLEY.

*Audant'no Semplice.*  
TENOR.

1. The cold winds of Au - tumn, Wail mourn-ful - ly here; The leaves round me fall - ing, Are fad - ed and sere; But  
 2. 'Twas here we last part - ed, 'Twas here we first met, And ne'er has he caused me One tear of re - gret; Tho'  
 ALTO.



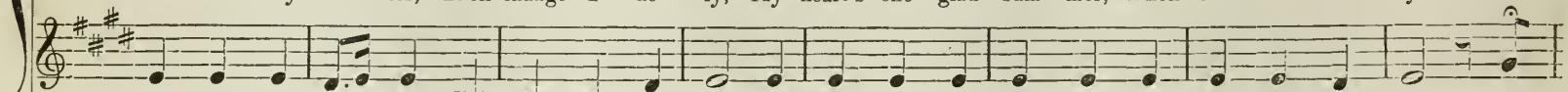
TREBLE.



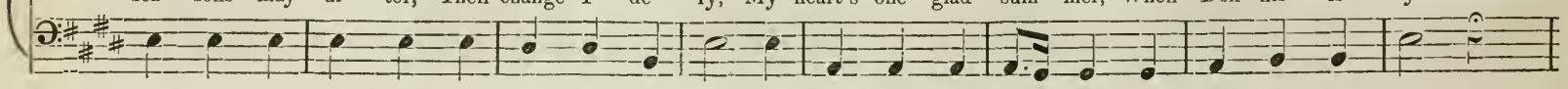
1. The cold winds of Au - tumn, Wail mourn-ful - ly here; The leaves round me fall - ing, Are fad - ed and sere; But  
 2. 'Twas here we last part - ed, 'Twas here we first met, And ne'er has he caused me One tear of re - gret; Tho'  
 BASS.



chill tho' the breeze be, And threat'ning the storm, My heart full of fond - ness, Beats kind - ly and warm.  
 sea - sons may al - ter, Their change I de - fy, My heart's one glad sum - mer, When Den - nis is by. Oh!



chill tho' the breeze be, And threat'ning the storm, My heart full of fond - ness, Beats kind - ly and warm. Oh!  
 sea - sons may al - ter, Their change I de - fy, My heart's one glad sum - mer, When Den - nis is by.



## KATE O'SHANE. Continued.

93

Musical score for 'Kate O'Shane' in G major, 2/4 time. The score consists of four staves of music with lyrics. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a bass clef. The lyrics are:

I count the hours, a-way from thee ; From thy own darling, Kate O'Shane.  
 Den-nis, dear, come back to me, I count the hours, a-way from thee ; Return, O nev-er part a-gain From thy own darling, Kate O'Shane.  
 Den-nis, dear, come back to me, I count the hours, a-way from thee ; Return, O nev-er part a-gain From thy own darling, Kate O'Shane.

## “SAPPHO, I WILL CHOOSE TO GO.”

M. G. NAGELL

Musical score for "Sappho, I Will Choose to Go." in F major, 4/4 time. The score includes four staves: Tenor (Adagio, p), Alto, Treble (p), and Bass. The lyrics are:

Sap - pho, Sap - pho, I will choose to go, I will choose to go, I will choose to go Where the  
 Sap - pho, Sap - pho, I will choose to go, I will choose to go, I will choose to go Where the  
 Sap - pho, Sap - pho, I will choose to go, I will choose to go, I will choose to go Where the

"SAPPHO, I WILL CHOOSE TO GO."      Continued.

north-ern winds do blow, End-less ice and end - less snow. Rath- er than I, than I once would see But a

north-ern winds do blow, End-less ice and end - less snow. Rath - er than I, than I once would see But a

wi-n-ter's face,      but    a    wi-n-ter's face,      but    a - wi - ter's face    in    thee,      To    be - numb    my    hopes and me.

win-ter's face,      but    a    win-ter's face,      but    a    win- -ter's face    in    thee,      To    be - numb    my    hopes and me.

# “I AM ‘TALKING IN MY SLEEP.’”

GEO. J. WEBB.

95

**Allegretto.**

TENOR.

WORDS BY MRS. FRANCES S. OSGOOD.

1. I have something sweet to tell you, But the se-cret you must keep ; I have something sweet to tell you, But the se-cret you must keep ; And re-  
2. For I know I am but dreaming, When I think your love is mine ; For I know I am but dreaming, When I think your love is mine ; And I

ALTO.

3. So re - mem-ber, when I tell you, What I can-not lon-ger keep ; So re - mem-ber, when I tell you, What I can-not lon-ger keep, We are  
4. My pret - ty se-cret’s coming, O, list-en with your heart, My pret - ty se-cret’s com-ing, O... list-en with your heart ; And

TREBLE.

5. O, shut your eyes so earn-est, Or mine will wild-ly weep ; O, shut your eyes so earn-est, Or mine will wild-ly weep ; I...

BASS.

member if it is’nt right, I am “talk-ing in my sleep.” And re-mem-ber if it is’nt right, I am “talk-ing in my sleep.”  
know they are but seem-ing, All the hopes that round me shine. And I know they are but seem-ing, All the hopes that round me shine.

none of us re-sponsi-ble For what we say in sleep. We are none of us re - sponsi-ble For what we say in sleep.  
you shall hear it hum-ming So close ’twill make you start. And you shall hear it hum-ming So close ’twill make you start.

love you ! I a - dore you ! But I’m “talk-ing in my sleep !” I love you ! I a - dore you ! But—I’m “talk-ing in my sleep.”

## BOATING SONG.

EDWIN G. MONK.

TENOR *mf*

The sun is high in heav-en, Yet fresh the zephyrs play, The riv - er gleams be - fore us, Why sit we still to-day? Doff

ALTO.

The sun is high in heav-en, Yet fresh the zephyrs play, The riv - er gleams be - fore us, Why sit we still to-day?

TREBLE.

The sun is high in heav-en, Yet fresh the zephyrs play, The riv - er gleams be - fore us, Why sit..... we still to-day?

BASS.

Why sit we still to-day? Doff

*f*

coat so prim, and neck-cloth, Doff dain-ti - ness and pride, And launch our boat so safe - ly, Up - on the sil - ver tide, And

Doff coat so prim, Doff dain-ti - ness and pride, And launch our boat so safe - ly, Up - on the sil - ver tide,

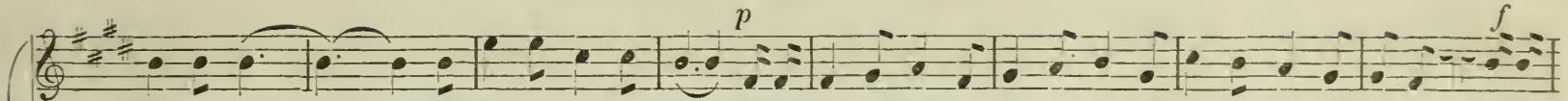
*mf* *f*

Doff dain-ti - ness and pride, And launch our boat so safe - ly, Up - on the sil - ver tide,

coat so prim, and neck-cloth, Doff dain-ti - ness and pride, And launch our boat so safe - ly, Up - on the sil - ver tide.

## BOATING SONG. Continued.

97



launch our boat,..... Up-on the sil-ver tide, Sing-ing ev-er as so heart-i - ly our ash-en oars we feather, With a

And launch our boat Up-on the sil-ver tide, Sing-ing ev-er as so heart-i - ly our ash-en oars we feather, With a

And launch our boat Up-on the sil-ver tide, Sing-ing ev-er as so heart-i - ly our ash-en oars we feather, With a



long pull and a strong pull, and a pull al - to - geth - er, With a long pull, and a strong pull, and a pull al - to - geth - er.

long pull and a strong pull, and a pull al - to - geth - er, With a long pull, and a strong pull, and a pull al - to - geth - er.

long pull and a strong pull, and a pull al - to - geth - er, With a long pull, and a strong pull, and a pull al - to - geth - er.

## BOATING SONG. Continued.

Cres.

f

Now lon-ger still and stronger, Our Cap-tain strains his oar, The sluggards well may won-der, Who loll up - on the shore ! And

Now lon-ger still and stronger, Our Cap-tain strains his oar, The sluggards well may won-der, Who loll up - on the shore !

Cres.

f

Now lon-ger still and stronger, Our Cap-tain strains his oar, The sluggards well may won-der, Who loll..... up - on the shore !

Who loll up - on the shore ! And

f

fast-er still and fast - er, The bark flies down the riv - er, And eheer to shew our heart, my boys, It's now as stout as ev - er ! And

and fast-er still, The bark flies down the riv - er, And eheer to shew our heart, my boys, It's now as stout as ev - er !

mf f >

The bark flies down the riv - er, And eheer to shew our heart, my boys, It's now as stout as ev - er !

fast-er still and fast - er, . . . . . It's now as stout, as stout as ev-er !

## BOATING SONG. Continued.

99

*p*

cheer, to shew our heart, my boys, It's now as stout as ev - er! Sing-ing ev - er as so heart-i - ly our ash - en oars we feather, With a

*f*

our heart, my boys, It's now as stout as ev - er! Sing-ing ev - er as so heart-i - ly our ash - en oars we feather, With a

*p*

our heart, my boys, It's now as stout as ev - er! Sing-ing ev - er as so heart-i - ly our ash - en oars we feather, With a

*ff*

long pull and a strong pull, and a pull al - to - geth - er, With a long pull, and a strong pull, and a pull al - to - geth - er.

*ff*

long pull and a strong pull, and a pull al - to - geth - er, With a long pull, and a strong pull, and a pull al - to - geth - er.

## THE COUNTRYMAN'S SONG.

ED. F. RIMAUT.

*p* **Moderato.**

TENOR. *Cres.*

1. Oh, the sweet con-tent-ment The coun-try-man doth find! Heigh tro - lie lol - lie lol - lie loe, Heigh tro - lie lol - lie  
 2. Courts are full of flat - 'ry, As hath too oft been tried;  
 ALTO.

*p* TREBLE.

2. Oh, the sweet con-tent-ment The coun-try-man doth find! Heigh tro - lie lol - lie lol - lie loe, Heigh tro - lie lol - lie  
 1. Courts are full of flat - 'ry, As hath been oft - en tried;  
 BASS.

*ff*

Heigh tro - lie lol - lie loe, Heigh tro - lie lol - lie loe, Heigh tro - lie, lol - lie  
 lol - lie loe, lol - lie loe, tro - lie loe, Heigh tro - lie loe, Heigh  
 tro - lie loe, Heigh tro - lie loe, Heigh tro - lie loe, Heigh tro - lie loe, Heigh  
 loe, Heigh tro - lie loe, Heigh tro - lie loe, Heigh tro - lie loe, Heigh  
*ff*  
 loe. tro - lie loe, tro - lie

## THE COUNTRYMAN'S SONG. Continued.

101

*p*

tro - lie loe, Heigh tro - lie lol - lie lol - lie loe. 1. That qui - et con-tem - pla - tion, Pos - sess-eth all my mind: Then  
2. The ci - ty full of mock - ry, And both are full of pride:

tro - lie loe, Heigh tro - lie lol - lie lol - lie loe.

tro - lie loe, Heigh tro - lie lol - lie loe. 1. That qui - et con-tem - pla - tion, Pos - sess-eth all my mind:  
2. The ci - ty full of mock - ry, And both are full of pride:

loe, Heigh tro - lie lol - lie loe. Then

*mf*

*p*

care a - way, Then care a - way, And wend a - long with me, care a - way, Then care a - way, Then care a - way, Then

Then care a - way, Then care a - way,

Then care a - way, Then care a - way,

care a - way, Then care a - way, And wend a - long with me, Then care a - way, Then care a - way, Then

## THE COUNTRYMAN'S SONG. Continued.

care a - way, Tro-lie loe, tro-lie loe, Heigh tro-lie lol - lie loe, Heigh tro - lie loe, Heigh tro-lie loe, Heigh  
 Heigh tro - lie loe, Heigh tro-lie loe, Heigh tro - lie lol - lie tro - lie lol - lie loe, Heigh tro - lie loe, Heigh tro-lie loe, Heigh  
 Heigh tro - lie loe, Heigh tro-lie loe, Heigh tro - lie lol - lie tro - lie lol - lie loe, Heigh tro - lie loe, Heigh tro-lie loe, Heigh  
 care a - way,

*ff*

tro - lie    lol - lie    loe,    tro - lie    loe.

*pp*

tro - lie    lol - lie    loe,    tro - lie    loe.

*Rall.*

*ff*

tro - lie    lol - lie    loe,    tro - lie    loe.

*pp*

tro - lie    lol - lie    loe,    tro - lie    loe.

*Rall.*

tro - lie    lol - lie    loe,

## THE STONE-BREAKER'S DAUGHTER.

GEO. J. WEBB.

103

*Andante con espressione.*

TENOR.

1. He seemed a stern and harsh old man ; As if his soul had caught The na-ture of the cold gray stones On which he dai-ly wrought: Yet  
 2. And she, the sun-light of his life, Who call'd that fountain forth, Walked an-gel-like a-long his path, Too beau-ti-ful for earth : The  
 ALTO.

TREBLE.

3. And when her fair, young form was laid Low in its nar-row bed. And wild flow'rs, like pale mourners, came And gather'd o'er her head, Tho'  
 BASS.

on the waste of that rude heart, One flow'r in beau-ty threw, One foun-tain in the des-ert gush'd. A well-spring of deep love.  
 bloom up-on her round-ed cheek, Was of the rose's die; But like our crim-son au-tumn leaves, Fore-told the spoil-er nigh.

ad lib.

still a-mong the haunts of men, He trailed life's hea-vy chain, Like England's mourn-ing king of old, "He nev-er smiled a-gain."

## H O P E .

THOMAS RYAN.  
Composed for this Work.

*Andantino.*

TENOR.

1. Gen-tle la - dy, cease thy sorrow, Grief from hope should sol-ace borrow ; What were life if hope were lost ? Helmless ship by tempests tost.  
 2. Sor-row robs the heart of pleasure, Hope restores it with-out measure ; Sor-row dims the sparkling eye, Hope the tear-drop hastes to dry.

ALTO.

1. Gen-tle la - dy, cease thy sorrow, Grief from hope should sol-ace borrow ; What were life if hope were lost ? Helmless ship by tempests tost.  
 2. Sor-row robs the heart of pleasure, Hope restores it with-out measure ; Sor-row dims the sparkling eye, Hope the tear-drop hastes to dry.

BASS.

Gentle la - dy, cease thy sorrow, Hope may bring a bright to - mor-row, Gen-tle la - dy, cease thy sor-row, Hope may bring a bright to-morrow.

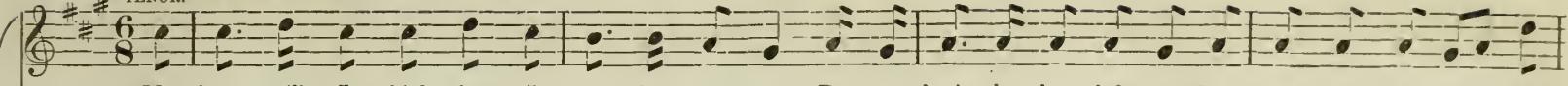
ad lib

Gentle la - dy, cease thy sorrow, Hope may bring a bright to - mor-row, Gen-tle la - dy, cease thy sor-row, Hope may bring a bright to-morrow.

## KATHLEEN O'MOORE.

IRISH MELODY.

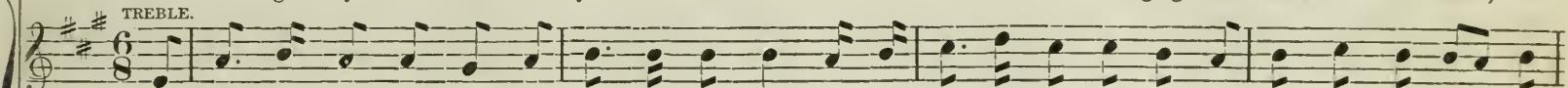
105

*Andantino con espressione.*  
TENOR.

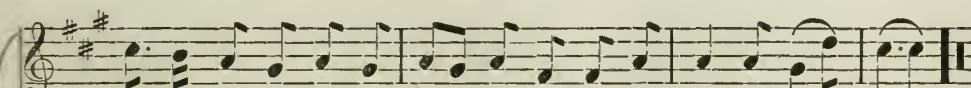
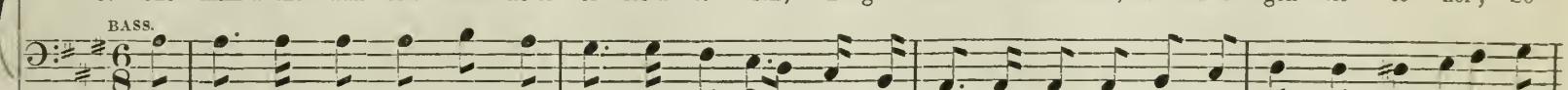
1. My love, still I think that I see her once more, But a - las! she has left me her loss to de - plore, My



2. Her hair glos - sy black, and her eyes were dark blue, Her.... col - or still changing, her smiles ev - er new; So



3. She milk'd the dun cow that ne'er of - fer'd to stir, Though wick - ed it was, it was gen - tle to her; So



own lit - tle Kathleen, my poor lost Kathleen, my Kathleen O' - Moore.



pret - ty was Kathleen, my sweet little Kathleen, my Kathleen O' - Moore.



kind was my Kathleen, my poor little Kathleen, my Kathleen O' - Moore.



4 She sat by the door one cold afternoon,  
To hear the wind blow, and to look at the moon;  
So pensive was Kathleen, my poor little Kathleen,  
My Kathleen O'Moore.

5 Ocold was the night breeze that sighed round her bow'r,  
It chilled my poor Kathleen, she droop'd from that hour,  
And I lost my poor Kathleen, my dear little Kathleen.  
My Kathleen O'Moore.

6 The bird of all birds that I love the best.  
Is the robin that in the churchyard builds its nest,  
For he seems to watch Kathleen,hops lightly o'er Kathleen  
My Kathleen O'Moore.

## THE CHAMOIS..

TYROLIEN MELODY.

*Allegretto.*

TENOR.



1. Where light-ly 'mid the moun-tain dew, Roams the Chamois free, Oh, there, with echo-ral horn and ri - fle true, There's the path for me !  
 2. Where some sweet shepherd maid-en sings, Mer-ry as the bee; Oh, there, where echoe's play-ful mu-sic rings, There's the charm for me !

ALTO.



3. Where welcome waits the hun-ter's call, Sport, and na-tive glee, Oh, there, where love and friendship eir-cle all, There's the home for me !

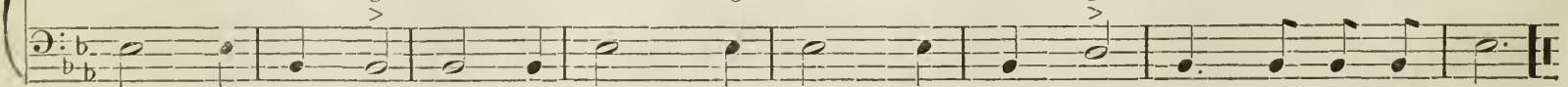
BASS.



Wild kids bound-ing, Sweet horns sound - ing, Friends sur-round - ing, These, Oh, these for me.



Wild kids bound-ing, Sweet horns sound - ing, Friends sur-round - ing, These, Oh, these for me.



## THE WILD ROSE.

GEO. J. WEBB.

107

*Andantino quasi Allegretto.*

TENOR.



1. Tho' gor-geous and bright is the gar-den, I ween, Where thousand-leaved ro - ses are rich-est in sheen ; Yet, la - dy, the

ALTO.



TREBLE.



2. The proud Mul - ti - flo - ra, so vain of its charms, Flaunts wide in the sun-shine its broad spreading arms : But give me the

BASS.



plain lit-tle wild-rose for me, That blooms in the shade of the tall for-est tree.



wild-rose ashamed to be seen, That blush-es and hides in its mantle of green.



3 The rose of the garden may boast its perfume,  
And true, it smells sweetly, while lingers its bloom :  
But give me the Eglantine blushing alone,  
That still scents the gale when its blossoms are gone.

4 Let others encircle their brows with the flowers  
By culture made bright for a few fleeting hours ;  
Far dearer to me is the wild flower that grows  
Unseen by the brook where in shadow it flows.

5 Then hie, gentle maid, where the wild blossoms grow,  
And cull me a wreath to encircle my brow :  
One sweet little rose for my bosom shall be ;  
And, lady, that sweet little rose shall be thee.

## "HITHER, FRIENDS AND NEIGHBORS."

TYROLIEN AIR.

*Andante quasi Allegretto.*

TENOR.



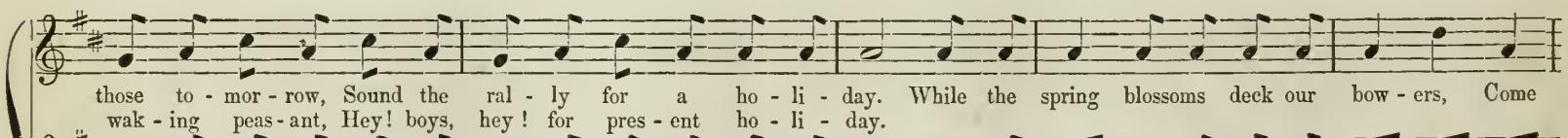
1. Hith-er, friends and neighbors, Leave awhile your la-bors; With your pipes and ta-bors come a - way ! Laugh at care and sor-row, Think of  
 2. At the joy-ous warning, Hill and vale a - dorning, Comes the king of morning on his way ! Oh, his smile is pleasant To th'a-  
 ALTO.



TREBLE.



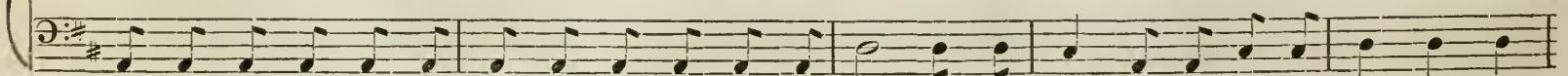
3. Now from store and dai - ry, Dames, the best prepare ye: Lads and girls, a mer - ry roun-de - lay ! Let the heart's best treasure, Dance and  
 BASS.



those to - mor - row, Sound the ral - ly for a ho - li - day. While the spring blossoms deck our bow - ers, Come  
 wak - ing peas - ant, Hey! boys, hey ! for pres - ent ho - li - day.



cho - ral meas-ure Crown the shep-herd's pleas-ure ho - li - day. While the spring blossoms deck our bow - ers, Come



come a - way, come, come a - way! Twine your sweet - est, your fair - est flow - ers For ho - li - day! ho - li - day!

come a - way, come, come a - way! Twine your sweet - est, your fair - est flow - ers For ho - li - day! ho - li - day!

THE MOTHER.

GEO. J. WEBB.

*Andantino con espressione.*

TENOR

1. Moth - er, moth-er, I re - mem - ber When I climbed up - on your knee, And from New - year to De - cem - ber,  
2. Moth - er, moth-er, I re - mem - ber When you blest the tru - ant youth, Fan-ning with your prayer the em - ber,

ALTO.

*mp*  
TREBLE

3. Moth - er, moth-er, I re - mem - ber, On my arm you leant a - lone, When thy age's bleak No - vem - ber,

BASS.

One long smile you bent on me.  
Fad-ing em - ber of the truth. Moth - er, moth - er sits it sad - ly  
On my heart to think that I  
With-ered hopes were round you strewn. Moth - er, moth - er sits it sad - ly  
On my heart to think me, where

Oft - en in my boyhood, mad-ly Bade that bo - som heave the sigh.  
Wild ad - ven - ture led me, glad-ly I for - got your ten - der prayer.

Man-hood plead the debt, how bad - ly I returned your ear - ly care.

4 Mother, mother, I remember,  
(Ah, that dark, that fatal day !)  
When, in dreary, chill December,  
Wild I wept above your clay.  
Ever, ever, vainly, sadly,  
Now that I am growing gray,  
I remember, Oh ! how madly,  
All the love I tossed away !

5 Mother, mother, to remember  
When I climbed upon your knee,  
Till expires life's latest ember,  
One long sigh I heave for thee.  
God ! when time life's cord shall sever,  
Strangers treading o'er my clay,  
Oh ! forget, as I may never !  
All the love I tossed away !

## A DIRGE.

GEO. J. WEBB.

111

*Agitato.*

1. This morn, thy gal-lant bark, love, Sailed on the sun-ny sea; 'Tis noon, and tempests dark, love, Have wrecked it on the lee. Ah,  
 2. Thou liest up - on the shore, love, Be - side the swell-ing surge; But sea-nymphs ev - er-more, love, Shall sad - ly chaunt thy dirge. O

3. From far a - cross the sea, love, I hear a wild la - ment, By echoe's voice for thee, love, From o-cean's cav-erns sent. O

wo! ah, wo! ah! wo!... By spir-its of the deep He's cradled on the bil-low, To his un - wak - ing sleep.  
 come! O come! O come!... Ye spir-its of the deep! While near his sa-cred pil-low, My lone - ly watch I keep.

list! O list! O list!... The spir-its of the deep; Loud sounds their wail of sor-row, While I for - ev - er weep.

*f Cres.**ritenuto. pp ritardando.*

## "HERE'S A HEALTH, BONNIE SCOTLAND, TO THEE."

A. LEE.

*Moderato, con Spirito.*

TENOR.



1. Here's a health to fair Scot-land, the land of the brave, Here's a health to the bold and the free ! And as long as the this-tle and  
2. Here's a health to the land where bold Wal-lace unfurl'd His bright ban-ner of con-quest and fame ! The... ter - ror of foe-men, the  
ALTO.



TREBLE.



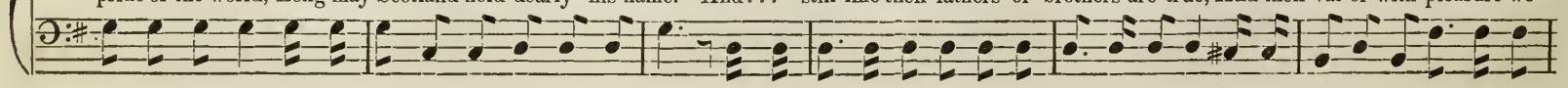
1. Here's a health to fair Scot-land, the land of the brave, Here's a health to the bold and the free ! And as long as the this-tle and  
2. Here's a health to the land where bold Wal-lace unfurl'd His bright ban-ner of con-quest and fame ! The.. ter - ror of foe-men, the  
BASS.



heather shall wave, Here's a health, bonnie Scotland, to thee ! Here's a health to the land of vie - to - ri-ous Bruce, And the champions of lib-cr-ty's  
pride of the world, Long may Scotland hold dearly his name. And... still like their fathers or brothers are true, And their val-or with pleasure we



heather shall wave, Here's a health, bonnie Scotland, to thee ! Here's a health to the land of vie - to - ri-ous Bruce, And the champions of lib-er-ty's  
pride of the world, Long may Scotland hold dearly his name. And... still like their fathers or brothers are true, And their val-or with pleasure we



"HERE'S A HEALTH, BONNIE SCOTLAND, TO THEE."

Continued.

113

cause, And may their ex - am-ple fresh He-roes pro-duce, In de - fence of our rights and our laws. Here's a health to fair Scot-land, the  
see, Of the wreaths that were won at renown'd Wa-ter-loo, There's a bough of the lau-rel for thee.

cause, And may their ex - am-ple fresh He-roes pro-duce, In de - fence of our rights and our laws. Here's a health to fair Scot-land, the  
see, Of the wreaths that were won at renown'd Wa-ter-loo, There's a bough of the lau-rel for thee.

land of the brave, Here's a health to the bold and the free ! And as long as the this-tle and heather shall wave, Here's a health, bonnie Scotland to thee.

land of the brave, Here's a health to the bold and the free ! And as long as the this-tle and heather shall wave, Here's a health, bonnie Scotland to thee.

## SWEET, LOVELY, CHASTE.

JULES BENELICT.

TENOR.

1. Sweet, love - ly, chaste, Ye li - lies haste, That in the val - lies breathe: To Phil-lis haste, To Phil-lis haste, Sweet,  
 2. Ye vio - lets too, In fields that grew, And drink the ver - nal dew; That dash the woods, That dash the woods, The

ALTO.

1. Sweet, love - ly, chaste, Ye li - lies haste, That in the val - lies breathe: To Phil-lis haste, Sweet,  
 2. Ye vio - lets too, In fields that grew, And drink the ver - nal dew; That dash the woods, The

TREBLE.

love - ly, chaste, For Phil - lis twine the wreath, Ye ros - es come..... With vir-gin bloom, The  
 meads, the floods, With drops of pur - ple hue, All, all be joined,..... Of ev - 'ry kind, Flow'rs,

Ye ros - es come, With vir - gin bloom, The  
 All, all be joined, Of ev - 'ry kind, Flow'rs

Cres.

love - ly, chaste, For Phil - lis twine the wreath: Ye ros - es come, With vir - gin bloom, The  
 meads, the floods, With drops of pur - ple hue: All, all be joined, Of ev - 'ry kind, Flow'r's

Cres.

"SWEET, LOVELY, CHASTE." Continued.

115

pride of gar - dens own'd ; That from your bed Dif - fu - sive shed Am - bro - sial o - dorsi round. Sweet, love-ly, chaste,....  
 herbs ; the sweet, the gay; Twist arm in arm, Weave charm with charm, To Phil - lis haste a - way.  
  
 pride of gar - dens own'd ; That from your bed Dif - fu - sive shed Am - bro - sial o - dorsi round. Ye  
 herbs; the sweet, the gay; Twist arm in arm, Weave charm with charm, To Phil - lis haste a - way.  
  
 pride of gar - dens own'd ; That from your bed Dif - fu - sive shed Am - bro - sial o - dorsi round. Ye  
 herbs ; the sweet, the gay ; Twist arm in arm, Weave charm with charm, To Phil - lis haste a - way.  
  
 Sweet, love-ly,

..... Ye li - lies, haste, ..... Ye li - lies, haste, That on the val-lies breathe : To Phil-lis haste, Sweet, love-ly,  
  
 Cres. f Dim. p  
  
 li - - - - lies, haste, That in the val-lies breathe : To Phil-lis haste, Sweet, love-ly,  
  
 Cres. Dim. p Cres.  
  
 li - - - - lies, haste, That in the vallies breathe: To Phillis haste,..... Sweet, lovely, chaste.....  
  
 chaste, Ye li-lies haste, That in the val-lies, val-lies breathe : To Phil-lis haste, Sweet, love-ly

## “SWEET, LOVELY, CHASTE.” Continued.

Musical score for "Sweet, Lovely, Chaste." The score consists of four staves of music in common time, key signature of two sharps. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are repeated in three stanzas. Dynamics include *f*, *Dim.*, *Cres.*, *pp*, and *Slowly*. The vocal parts are separated by vertical lines, and the piano accompaniment is indicated by a bracket on the left.

chaste, For Phil - lis twine the wreath, For Phil-lis twine the wreath, For Phil-lis twine the wreath.  
 chaste, For Phil - lis twine the wreath, For Phil-lis twine the wreath, For Phil-lis twine the wreath.  
 For Phil-lis, For Phillis twine the wreath, For Phil-lis twine the wreath, For Phil-lis twine the wreath, For Phil-lis twine the wreath.  
 chaste, For Phil - lis twine the wreath, For Phil-lis twine the wreath, For Phil-lis twine the wreath, For Phil-lis twine the wreath.

## “FORGET ME NOT.”

WORDS BY MRS. OPIE.

TH. RYAN.  
Composed for this Work.

Musical score for "Forget Me Not." The score consists of three staves of music in common time, key signature of one sharp. The vocal parts are in tenor (top), alto (middle), and bass (bottom). The lyrics are repeated in two stanzas. The vocal parts are labeled *Tenor. p*, *ALTO.*, and *BASS.* The piano accompaniment is indicated by a bracket on the left.

1. Go, youth be - loved, in dis - tant glades, New friends, new hopes, new joys to find ! Yet some - times deign midst  
 2. Yet should the thought of my dis - tress, Too pain - ful to thy feel - ings be ; Heed not the wish I

1. Go, youth be - loved, in dis - tant glades, New friends, new hopes, new joys to find ! Yet some - times deign midst  
 2. Yet should the thought of my dis - tress, Too pain - ful to thy feel - ings be ; Heed not the wish I

"FORGET ME NOT." Continued.

117

fair - er maids, To think on her thou leav'st be - hind, Thy love, thy fate, dear youth, to share, Must nev - er be my  
now ex - press, Nor ev - er deign to think on me, But oh! if grief thy steps at - tend, If want, or sick - ness

fair - er maids, To think on her thou leav'st be - hind, Thy love, thy fate, dear youth, to share, Must nev - er be my  
now ex - press, Nor ev - er deign to think on me, But oh! if grief thy steps at - tend, If want, or sick - ness

*f Adagio.* > ^ > > ^ p Dim. pp

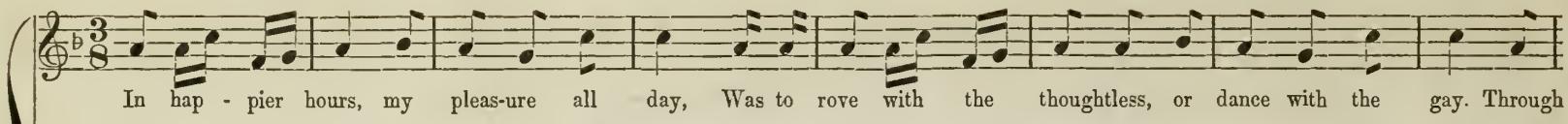
hap - py lot; But thou may'st grant this humble prayer, For - get me not, for - get me not, for - get me not, for - get me not.  
be thy lot, And thou re-pine a soothing friend,

*f Adagio.* > ^ > > ^ p Dim. pp

hap - py lot; But thou may'st grant this humble prayer,  
be thy lot, And thou re-pine a soothing friend, For - get me not, for - get me not, for - get me not, for - get me not.

## “IN HAPPIER HOURS.”

H. R. BISHOP.



In hap - pier hours, my pleasure all day, Was to rove with the thoughtless, or dance with the gay. Through



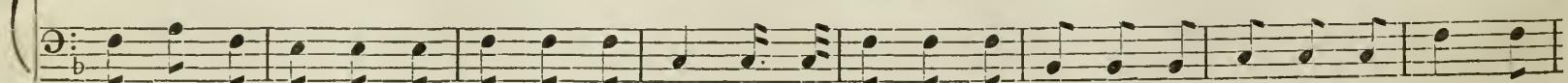
In hap - pier hours, my pleasure all day, Was to rove with the thoughtless, or dance with the gay. Through



life as I sport - ed, no clouds could I see; And the hearts that were gay - est, were dear - est to me: But



life as I sport - ed, no clouds could I see; And the hearts that were gay - est, were dear - est to me: But



"IN HAPPIER HOURS." Continued.

119



now in af - flic - tion, how changed is the view; Tho' gay hearts are ma - ny, sin - cere ones are few.



now in af - flic - tion, how changed is the view; Tho' gay hearts are ma - ny, sin - cere ones are few.



2. Though some come a - round us to laugh and to jest, In sick - ness, or sor - row, they shrink from the  
3. But thou in my sor - row still faith - ful - ly came; And though I am al - ter'd I find you the



2. Though some come a - round us to laugh and to jest, In sick - ness, or sor - row, they shrink from the  
3. But thou in my sor - row still faith - ful - ly came; And though I am al - ter'd I find you the



## “IN HAPPIER HOURS.” Continued.

test; Their love and their friendship en - dure for a - while ; When for - tune is smil - ing, they al - so can same: When e'er you come near me no pleas - ure you find ; But al - ways leave some-thing like pleas - ure be -

test; Their love and their friendship en - dure for a - while ; When for - tone is smil - ing, they al - so can same: When e'er you come near me no pleas - ure you find ; But al - ways leave some-thing like pleas - ure be -

smile—Like blos - soms that with - er when day - light is gone ; And lose all their sweet-ness, when out of the sun. hind, Like the night - bloom-ing ee - ris, which sheds its per - fume, And o - pens its blos-soms 'midst dark-ness and gloom.

smile—Like blos - soms that with - er when day - light is gone ; And lose all their sweet-ness, when out of the sun. hind, Like the night - bloom-ing ce - ris, which sheds its per - fume, And o - pens its blos-soms 'midst dark-ness and gloom.

# “THE SEASON COMES WHEN FIRST WE MET.”

T. H. RYAN.  
Composed for this Work.

121

*Andante con espressione.*

TENOR.

WORDS BY MRS. HUNTER.



ALTO.

TREBLE.

BASS.

1. The sea-son comes when first we met, But you re-turn no more; Why can-not I the days for - get, Which time can ne'er re-store? O  
 2. The fleet-ing shadows of de-light, In mem-o - ry I trace; In fan - ey stop their rap - id flight, And all the past re-place. But

>

days too sweet, O days too sweet, too bright to last, Are you in - deed for - ev - er past, for - ev - er past!  
 ah! I wake, but ah! I wake, to end - less woes, And tears the fad - ing vis - ion close, the vis - ion close.

> >

days too sweet, O days too sweet, too bright to last, Are you in - deed for - ev - er past, for - ev - er past!  
 ah! I wake, but ah! I wake, to end - less woes, And tears the fad - ing vis - ion close, the vis - ion close.

> >

## “THE SPRING TIME OF YEAR IS COMING.”

C. THOMPSON.

*Allegro Moderato.*

TENOR.



1. The spring time of year is com-ing, com-ing, Birds are blithe, are blithe and gay; In - sects bright are humming, humming, And

ALTO.

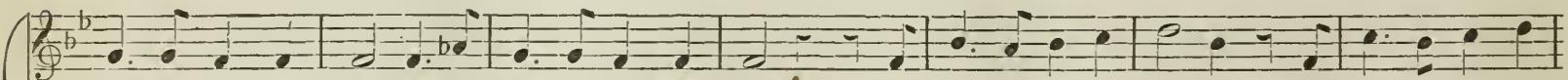


TREBLE.

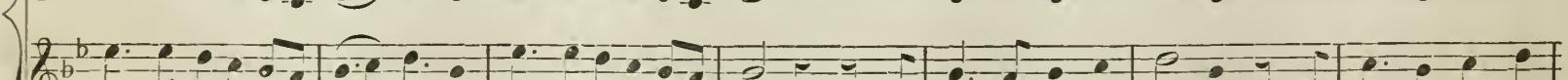
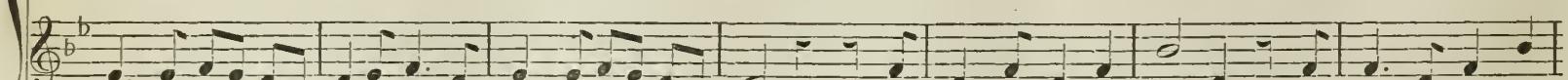


1. The spring time of year is com-ing, com-ing, Birds are blithe, are blithe and gay; In - sects bright are humming, humming, And

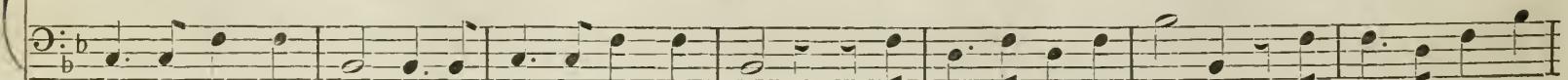
BASS.



all the world is May, love, And all the world is May: The glo-rious sun is bright-er, The balm-y air is



all the world is May, love, And all the world is May: The glo-rious sun is bright-er, The balm-y air is



"THE SPRINGTIME OF YEAR IS COMING." Continued.

123

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key of B-flat major. The music consists of four staves. The lyrics are:

light - er, E'en wo-man, when we meet her, In this sweet time is sweet - er, The spring time of year is com-ing, com-ing,  
light - er, E'en wo-man, when we meet her, In this sweet time is sweet - er, The spring time of year is com-ing, com-ing,

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key of B-flat major. The music consists of four staves. The lyrics are:

Birds are blithe, are blithe and gay, In - sects bright are humming, humming, And all the world is May, love, And all the world is May.  
Birds are blithe, are blithe and gay, In - sects bright are humming, humming, And all the world is May, love, And all the world is May.



The gale is gentle swelling, swelling, With fra-granee from the balm-y grove; And youth-ful swains are tell-ing, tell-ing, Their



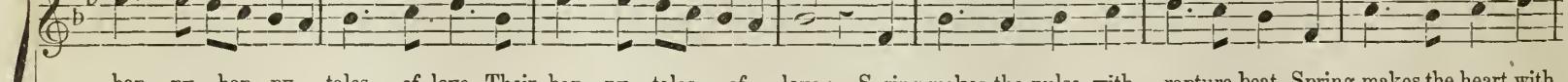
The gale is gentle swelling, swelling, With fra-granee from the balm-y grove; And youth-ful swains are tell-ing, tell-ing, Their



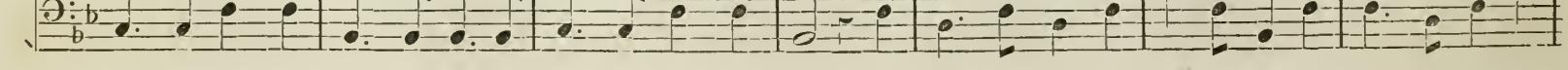
hap - py, hap - py tales of love, Their hap - py tales of love: Spring makes the pulse with rapture beat, Spring makes the heart with



hap - py, hap - py tales of love, Their hap - py tales of love: Spring makes the pulse with rapture beat, Spring makes the heart with



hap - py, hap - py tales of love, Their hap - py tales of love: Spring makes the pulse with rapture beat, Spring makes the heart with



"THE SPRING TIME OF YEAR IS COMING." Continued.

125



rapture thrill, Each maid-en hastes her love to meet, With hope of joy his heart to fill: The spring time of year is com-ing, com-ing,



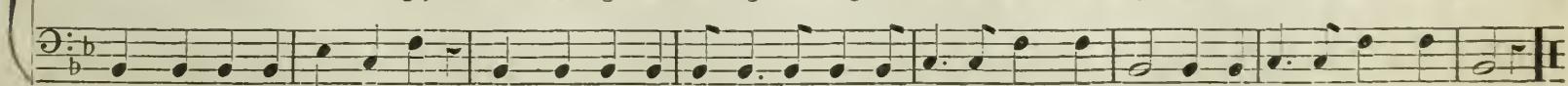
rapture thrill, Each maid-en hastes her love to meet, With hope of joy his heart to fill: The spring time of year is com-ing, com-ing,



Birds are blithe, are blithe and gay, In - sects bright are humming, humming, And all the world is May, love; And all the world is May.



Birds are blithe, are blithe and gay, In - sects bright are humming, humming, And all the world is May, love; And all the world is May.



## THE SONG OF THE MERRY HUNTER BOY.

W. BALL

*Allegretto Moderato.*

TENOR.

1. Oh ! the song of the mer-ry mer-ry hun - ter boy, So wild - ly shrill and clear! How it rings from a - far, that  
 2. 'Tis the horn of the mer-ry mer-ry hun - ter boy, And near - er the ech - oes grow, Round the well - known strain, that he

ALTO.

TREBLE.

1. Oh ! the song of the mer-ry mer-ry hun - ter boy, So wild - ly shrill and clear! How it rings from a - far, that  
 2. 'Tis the horn of the mer-ry mer-ry hun - ter boy, And near - er the ech - oes grow, Round the well - known strain, that he

BASS.

ery of joy, On his list'ning maid-en's ear! She, waits by the fountain, The mo-ments counting, The herds for the mountain Are  
 winds a - gain, O'er the peace-ful vale be - low. O'er tree and tow'r, O'er lake and bow'r, In tremb - ling show'r, The

ery of joy, On his list'ning maid-en's ear! She, waits by the fountain, The mo-ments counting, The herds for the mountain Are  
 winds a - gain, O'er the peace-ful vale be - low. O'er tree and tow'r, O'er lake and bow'r, In tremb - ling show'r, The

## THE SONG OF THE MERRY HUNTER BOY. Continued.

127

winding by, The shades are fall-ing, And the shepherd's call-ing, And the hol-low cliffs re - ply, 'Yo-ho!' 'yo - ho!' 'yo-ho!' 'yo-  
soft sounds die ; And now light-ly wak-ing, On the still night breaking, Comes his lov'd one's sweet re - ply,

winding by, The shades are fall-ing, And the shepherd's call-ing, And the hol-low cliffs re - ply, 'Yo - ho !' 'yo -  
soft sounds die ; And now light-ly wak-ing, On the still night breaking, Comes his lov'd one's sweet re - ply,

ho!' 'yo - ho,' 'yo - ho,' 'yo - ho,' 'yo - ho !' And the hol-low cliffs re - ply, To the song of the hun-ter boy.  
Come his lov'd one's sweet re - ply, To the song of the hun-ter boy.

ho! 'yo - ho,' And the hol-low cliffs re - ply, To the song of the hun-ter boy.  
Comes his lov'd one's sweet re - ply, To the song of the hun-ter boy.

## THE COUNTRY LASSIE AND HER LOVER.

GEO. J. WEBB.

*Moderato.*  
TENOR.

WORDS BY RICHARD COE, JR.

1. "To - mor - row, ma, I'm sweet six - teen, And Bil - ly Grimes, the dro - ver, Has popp'd the ques - tion  
 2. "You must not go, my gen - tle dear, There's no use now a talk - ing; You shall not go a-

ALTO.

TREBLE.

3. "Old Grimes is dead, you know ma - ma, And Bil - ly is so lone - ly! Be - sides, they say, to  
 4. "I did not hear my daugh - ter dear, Your last re - mark quite clear - ly, But Bil - ly is a

BASS.

to me, ma, And wants to be my lov - er; To - mor - row morn, he says, ma - ma, He's  
 cross the field, With Bil - ly Grimes a - walk - ing: To think of his pre - sump - tion, too, The

Grimes' e - state, That Bil - ly is the on - ly Sur - viv - ing heir to all that's left; And  
 clev - er lad, And no doubt loves you dear - ly! Re - mem - ber, then, to - mor - row morn, To

## THE COUNTRY LASSIE AND HER LOVER.

Continued.

129

coming here quite ear - ly, To take a pleas - ant walk with me A - cross the field of  
dir - ty, ug - ly drov - er, I won - der where your pride has gone, To think of such a  
that they say, is near - ly A good ten thou - sand dol - lars, ma, A - bout six hund - red  
be up bright and ear - ly, To take a pleas - ant walk with him A - cross the field of

bar - ley! To take a pleas - ant walk with me A - cross the field of bar - ley!"  
ro - ver! I won - der where your pride has gone, To think of such a ro - ver!"  
year - ly! A good ten thou - sand dol - lars, ma, A - bout six hund - red year - ly!"  
bar - ley! To take a pleas - ant walk with him A - cross the field of bar - ley!"

## “THE SONG MY MOTHER SINGS.”

GEO. J. WEBB.

WORDS BY ELIZA COOK.

*mp Andantino con affetto.*  
TENOR.

*mf*

*mp*

*mf*

*mp*

*mf*

1. It is the song my Mother sings, And glad-ly do I list the strain; I nev-er hear it but it brings The wish to hear it sung a-  
 2. For though I turn to hear thee now, With dot-ing glance of warm de-light, In af-ter days, I know not how, Thy plaintive notes may dim my

*mp ALTO.*

*mf*

*mp*

*mf*

*mf*

TREBLE.

*mf*

*mp*

*mf*

*mf*

1. It is the song my Mother sings, And glad-ly do I list the strain; I nev-er hear it but it brings The wish to hear it sung a-  
 2. For though I turn to hear thee now, With dot-ing glance of warm de-light, In af-ter days, I know not how, Thy plaintive notes may dim my

BASS.

*pp Sostenuto.*

gain: She breathed it to me long a - go, To lull me to my ba - by rest; And as she murmur'd, soft and low, I slept in peace up-  
 sight. That Mother's voice will then be still, I hear it falt - er day by day; It sounded like a fountain rill, That trembles ere it

*pp**pp Sostenuto.*

gain: She breathed it to me long a - go, To lull me to my ba - by rest; And as she murmur'd, soft and low, I slept in peace up-  
 sight. That Mother's voice will then be still, I hear it falt - er day by day; It sounded like a fountain rill, That trembles ere it

"THE SONG MY MOTHER SINGS." Continued.

131

*mp*

on her breast, I slept in peace up - on her breast. Oh, gen-tle song! thou hast a throng Of an-gel tones within thy spell ; I feel that I shall love thee cease to play, That trembles ere it cease to play. And then this heart, thou gentle song, Will find an anguish in thy spell ; 'Twill wish it could not live so

*mp*

on her breast, I slept in peace up - on her breast. Oh, gen-tle song! thou hast a throng Of an-gel tones within thy spell ; I feel that I shall love thee cease to play, That trembles ere it cease to play. And then this heart, thou gentle song, Will find an anguish in thy spell ; 'Twill wish it could not live so

*pp e crescendo.*

long, And fear I love thee far too well : I feel that I shall love thee long, And fear I love thee far too well. long, Or had not loved thee half so well : 'Twill wish it could not live so long, Or had not loved thee half so well.

*pp e crescendo.*

long, And fear I love thee far too well : I feel that I shall love thee long, And fear I love thee far too well. long, Or had not loved thee half so well : 'Twill wish it could not live so long, Or had not loved thee half so well.

## SPRING.

WM. MASON.

**Allegretto.**

**TENOR.**

Soon the spring will come, And the glad young year, And the soft green fields Fresh-er flow'rs shall wear,

**ALTO.**

Soon the spring will come, And the glad young year, And the soft green fields, Fresh-er flow'rs shall wear,

**TREBLE.**

Soon the spring will come, And the glad young year, And the soft green fields, Fresh-er flow'rs shall wear, And the

**BASS.**

Soon the spring will come, And the glad young year, And the soft green fields, Fresh-er flow'rs shall wear, And the

And the skies, the skies shall laugh, And the earth, the earth be gay, And the sun go

And the skies shall laugh, the skies shall laugh, And the earth, the earth be gay, And the sun go

skies shall laugh, And the skies, the skies shall laugh, And the earth, the earth be gay, And the sun go

And the skies shall laugh, And the earth, the earth be gay,

A musical score for four voices (SATB) in common time and F major. The vocal parts are arranged in two staves: soprano (S) and alto (A) on the top staff, and tenor (T) and bass (B) on the bottom staff. The music consists of eight measures of a repeating melody. The lyrics describe a joyful spring scene with the sun, red-breast birds, and sky-larks singing. The vocal parts enter sequentially, with the soprano starting the first measure and the bass joining in the eighth measure.

forth, on his joy - ous way, And the sun go forth, on his joy - ous way, And the red - breast chirp, And the  
forth, on his joy - ous way, And the sun go forth, on his joy - ous way, And the red - breast chirp, And the  
forth, on his joy - ous way, And the sun go forth, on his joy - ous way, And the red - breast chirp, And the

A continuation of the musical score for four voices (SATB) in common time and F major. The vocal parts are arranged in two staves: soprano (S) and alto (A) on the top staff, and tenor (T) and bass (B) on the bottom staff. The music consists of eight measures of a repeating melody. The lyrics describe a joyful spring scene with the sun, red-breast birds, and sky-larks singing. The vocal parts enter sequentially, with the soprano starting the first measure and the bass joining in the eighth measure. Measure 7 contains three fermatas above the notes.

sky - lark sing, And the joy - ous earth, shall be glad in spring, And the red - breast chirp, and the sky - lark  
sky - lark sing, And the joy - ous earth shall be glad in spring, And the red - breast chirp, and the sky - lark  
sky - lark sing, And the joy - ous earth shall be glad in spring, And the red - breast chirp, and the sky - lark

*b*

sing, And the joy - ous earth shall be glad in spring.  
shall be glad in spring.

sing, And the joy - ous earth shall be glad in spring.  
shall be glad in spring.

sing, And the joy - ous earth shall be glad in spring.  
shall be glad in spring.

And the joy - ous earth shall be glad in spring.

## “A TIME FOR JOY.”

J. W. KALLIWODA.

WORDS TRANSLATED FROM THE GERMAN, BY J. S. DWIGHT, ESQ.

*mf* **Moderato.**      *ff*      *p*      >      *f*

1. A song in sea-son! who calls it treason? A bird doth sing in ev'-ry grove, An an-gel in each star a-bove.      A  
*ALTO.*

2. A dance in sea-son! who calls it treason? The dancing leaves do rus-tle sweet, And dance the stars with twinkling feet. O ev-er circling  
*mf* **TREBLE.**      *ff*      *p*      >      *f*

3. A joke in sea-son! who calls it treason? Not al-ways let dry du - ty plough Those dus-ty furrows in thy brow; For oft 'tis good to  
*mf* **BASS.**      *ff*      *p*      >      *f*

A

## A TIME FOR JOY.

Continued.

*p**mf*  
Verse 3.*ff*

frank and joy-ous mood, A quick and wholesome blood, Canst doubt if they be good?  
 oft 'tis good to sit A - mid the play of wit, By friend - ly feel - ing lit. 3. Lose not thy measure Of hon-est pleasure! To-

mood, A quick and wholesome blood,.. Canst doubt if they be good?  
 sit, A - mid the play of wit, By friend-ly feel - ing lit.

*p**mf**f*

Canst doubt if they be good?  
 By friend-ly feel - ing lit. 3. Lose not thy measure Of hon-est pleasure! To-

frank and joy-ous mood, A quick and wholesome blood,  
 oft 'tis good to sit A - mid the play of wit,

*p**pp*

day the springs yield full sup-ply, To - mor-row's sun may suck them dry! Our life is brief-ly spanned, The oth-er shore's at

*p**pp*

day the springs yield full sup-ply, To - mor-row's sun may suck them dry! Our life is brief-ly spanned, The oth-er shore's at

*p**pp*

Our life is brief-ly spanned, The oth-er

## A TIME FOR JOY. Continued.

*mf*  
Verse 4.

*p*

hand; Pre - pare we then to land. 4. Joy types the mor-row, The crown of sor - row ! God guard our souls from  
 hand; Pre - pare we then to land. 4. Joy types the mor-row, The crown of sor - row ! God guard our souls from  
 shore's at hand;

ev'ry harm, And keep us glad, o-bedient, calm, Tho' sun and moon shine clear, Or all look dark and drear, Or death him - self ap - pear.  
 ev'ry harm, And keep us glad, obedient, calm, Tho' sun and moon shine clear, Or all look dark and drear, Or death him - self ap - pear.  
 Tho' sun and moon shine clear, Or all look dark and drear, Or death him - self ap - pear.

"WHEN TWILIGHT DEWS ARE FALLING SOFT."

WM. MASON.

137

*mp*

TENOR.

Moderato.

1. When twilight dews are fall-ing soft, Up - on the ro-sy sea, love ! I watch the star whose beam so oft, Has light-ed me to thee, love ! And  
2. There's not a gar-den walk I tread, There's not a flow'r I see, love! But brings to mind some hopes that fled, Some joy I've lost with thee, love! And

*mp*

TREBLE.

1. When twilight dews are fall-ing soft, Up - on the ro-sy sea, love ! I watch the star whose beam so oft, Has light-ed me to thee, love ! And  
2. There's not a gar-den walk I tread, There's not a flow'r I see, love! But brings to mind some hopes that fled, Some joy I've lost with thee, love! And

*mp*

thou, too, on that orb so clear, Ah! dost thou gaze at ev'n, And think, tho' lost for - ev-er here, Thou'l yet be mine in heav'n! Thou'l be mine in heav'n!  
still I wish that home was near, When friends and foes forgiv'n, The pains, the ills we've wept, tho' here, May turn to smiles in heav'n, Turn to smiles in heav'n!

*sf*

Cresc.

thou, too, on that orb so clear, Ah! dost thou gaze at ev'n, And think, tho' lost for-ev-er here, Thou'l yet be mine in heav'n! Thou'l yet be mine in heav'n!  
still I wish that home was near, When friends and foes forgiv'n, The pains, the ills we've wept, tho' here, May turn to smiles in heav'n, May turn to smiles in heav'n!

*sf*

## THE BOATMEN.

J. W. KALLIWODA.

WORDS TRANSLATED FROM THE GERMAN, BY J. S. DWIGHT, ESQ.

*Allegretto.*  
TENOR.

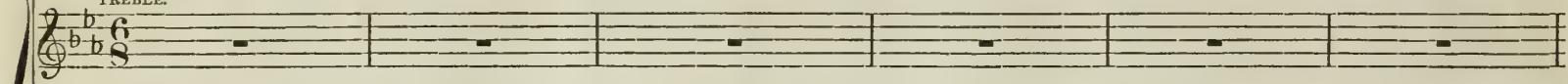
Spar-kle and quiv-er, Light on the riv - er, See, where the wa-ter - flies play-ful - ly dance: Blithely to-geth - er, Hith-er and thith-er,

ALTO.



Spar-kle and quiv-er, Light on the riv - er, See, where the wa-ter - flies play-ful - ly dance: Blithely to-geth - er, Hith-er and thith-er,

TREBLE.



BASS.



Spar-kle and quiv-er, Light on the riv - er, See, where the wa-ter - flies play-ful - ly dance: Blithely to-geth - er, Hith-er and thith-er,

*p*

Flitting and mingling in sun-shi - ny glance. Sparkle and quiv-er, Light on the riv - er, See, where the wa-ter - flies playful - ly dance:



Flitting and mingling in sun-shi - ny glance. Sparkle and quiv-er, Light on the riv - er, See, where the wa-ter - flies playful - ly dance:



Spar - - kle and quiv - - er, Light..... on the riv - - er,



Flit-ing and mingling in sun-shi - ny glance. Sparkle and quiv-er, Light on the riv - er, See, where the wa-ter - flies playful - ly dance:

## THE BOATMEN. Continued.

139

Spar-kle and quiv-er, Light on the riv - er, See, where the wa - ter - flies play - ful - ly dance: Blithely to - geth - er, Hith - er and thith - er,  
 Spar-kle and quiv-er, Light on the riv - er, See, where the wa - ter - flies play - ful - ly dance: Blithely to - geth - er, Hith - er and thith - er,  
 See,..... where the wa - - - ter - flies play - - - ful - ly dance:..... Blith - ly to - geth - - er,  
 Spar-kle and quiv-er, Light on the riv - er, See, where the wa - ter - flies play - ful - ly dance: Blithely to - geth - er, Hith - er and thith - er,

Blithely to - geth - er, Hith - er and thith - er, Flit - ting and ming - ling in sun - shi - ny glance, in sun - shi - ny glance, Flit - ting and  
 Blithely to - geth - er, Hith - er and thith - er, Flit - ting and ming - ling in sun - shi - ny glance, in sun - shi - ny glance, Flit - ting and  
 Hith - - er and thith - - er, Flit - ting and ming - ling in sun - shi - ny glance,... Flit - ting and  
 Blithely to - geth - er, Hith - er and thith - er, Flit - ting and ming - ling in sun - shi - ny glance, in sun - shi - ny glance,

## THE BOATMEN. Continued.

mingling in sun - shi - ny glance. Zephyrs re - gal-ing! O - dors ex - hal-ing!  
 mingling in sun - shi - ny glance. Zephyrs re - gal-ing! O - dors ex - hal-ing!  
 mingling in sun - shi - ny glance.  
 ..... in sun - shi - ny glance. Zephyrs re - gal-ing! O - dors ex - hal-ing!

Zephyrs re - gal - ing! O-dors ex - hal - ing! Air full of balm and of sun-shine and song! Air full of balm and of  
 Zephyrs re - gal - ing! O-dors ex - hal - ing! Air full of balm and of sun-shine and song! Air full of balm and of  
 Zeph - - yrs re - gal - - - ing! O - - - - dors ex - hal - - - ing! Air full of balm and of  
 Zeph - - yrs re - gal - - - ing! O - - - - dors ex - hal - - - ing! Air full of balm and of

## THE BOATMEN. Continned.

141

THE BOATMEN. Continned.  
 141

sun-shine and song ! Soft - ly the shad - ows Glide o'er the mead - ows, Light - - ly our boat by the  
 sun-shine and song ! Soft - ly the shad - ows Glide o'er the mead - ows, Light - - ly our boat.... by the  
 sun-shine and song ! Soft - ly the shad - ows Glide o'er the mead - ows, Light - - ly our boat..... by the  
 sunshine and song! Soft - ly the shad - ows Glide o'er the mead-ows, Light-ly our boat, our boat by the bank glides a-

bank glides a - long,..... Light - ly our boat by the bank glides a - long. For-ests and meadows Go, like the shadows,  
 bank.... glides a - long,..... Light - ly our boat by the bank glides a - long. For-ests and meadows Go, like the shadows,  
 bank..... glides a - long,..... the bank glides a - long.

long, by the bank our boat glides a-long, Light - ly our boat by the bank glides a - long. For-ests and meadows Go, like the shadows

## THE BOATMEN. Continued.

For-ests and meadows Go, like the shadows, Rap - id - ly pass-ing and dropping be-hind. For-ests and meadows Go, like the shad-ows,

For-ests and meadows Go, like the shadows, Rap - id - ly pass-ing and dropping be-hind. For-ests and meadows Go, like the shad-ows,

For - - ests and mead - - ows Go,..... like the shad - - ows, Rap - - id - ly pass - - - ing and

For-ests and meadows Go, like the shadows, Rap - id - ly pass-ing and dropping be-hind. For-ests and meadows Go, like the shad-ows,

*f* Rap - id - ly pass-ing and dropping be-hind : But, in their glid-ing, Keep we a - bid - ing, But, in their glid-ing, Keep we a - bid - ing,  
*p*

*f* Rap - id - ly pass-ing and dropping be-hind : But, in their glid-ing, Keep we a - bid - ing, But, in their glid-ing, Keep we a - bid - ing,  
*p*

drop - - - ping be - hind,..... But,..... in their glid - - ing, Keep.... we a - bid - - ing,  
*f* Rap - id - ly pass-ing and dropping be-hind : But, in their glid-ing, Keep we a - bid - ing, But, in their glid-ing, Keep we a - bid - ing,

## THE BOATMEN. Continued.

143

*f*

Keep we a happy and gen-e-rous mind, a gen-e-rous mind, Keep we a happy and gen-e-rous mind, But in their

*f*

Keep we a happy and gen-e-rous mind, a gen-e-rous mind, Keep we a happy and gen-e-rous mind, But in their

*f*

Keep we a happy and gen-e-rous mind, a gen-e-rous mind, Keep we a happy and gen-e-rous mind, But in their

*f*

Keep we a - bid-ing a happy and gen'e-rous mind : But in their gliding, Keep we a - bid-ing a happy and gen'rrous mind.

*f*

gliding, Keep we a - bid-ing a happy and gen'e-rous mind : But in their gliding, Keep we a - bid-ing a happy and gen'rrous mind.

*f*

gliding, Keep we a - bid-ing a happy and gen'e-rous mind : But in their gliding, Keep we a - bid-ing a happy and gen'rrous mind.

## SONG OF THE FISHERMEN.

J. W. KALLIWODA.

WORDS TRANSLATED FROM THE GERMAN, BY J. S. DWIGHT, ESQ.

*Tenor.* > > > < *f*

1. How swift - ly glides the lit - tle boat, Just part - ed from the shore;..... Just part - ed from ..

*ALTO.* > > < *f*

1. How swift - ly glides the lit - tle boat, Just part - - -

*TREBLE.* > > < *f*

1. How swift - ly glides the lit - tle boat, Just part - - -

*BASS.* > > < *f*

1. How swift - ly glides the lit - tle boat, Just part - - -

1. How swift - ly glides the lit - tle boat, Just part - - - ed, just

..... the shore;..... And, mid the man - ly cho - rus, hear soft splash the drip - ping oar!.....

- - - ed from the shore;..... And

- - - ed from the shore;.....

part - ed from the shore;..... And

## SONG OF THE FISHERMEN. Continued.

145

*f*

..... Soft splash, soft splash the drip-ping oar! Soft splash the drip - ping oar, Soft  
 mid the manly cho-rus, hear Soft splash the dripping oar, the drip-ping oar! Soft splash the drip-ping oar, Soft  
 And, mid the manly cho-rus, hear Soft splash..... the drip-ping oar! Soft splash the drip - ping oar ! Soft  
 mid the man-ly cho-rus, hear Soft splash the dripping oar ! the drip-ping oar ! Soft splash the drip - ping oar ! Soft

*mf*

splash the drip-ping oar. Our nets with cheerful hearts we wove ; God grant the toil,..... the toil may thrive ! For  
 splash the drip-ping oar. Our nets with cheerful hearts we wove ; God grant the toil,..... the toil may thrive ! For  
 splash the drip-ping oar. Our nets with cheerful hearts we wove ; God grant the toil,..... the toil may thrive ! For

*p*

[19]

## SONG OF THE FISHERMEN. Continued.

146 SONG OF THE FISHERMEN. Continued.

146 SONG OF THE FISHERMEN. Continued.

this must keep the dear old folks, And wife, and child a - live : For this must keep the dear old folks, And wife and child a -  
 this must keep the dear old folks, And wife and child a - live : For this must keep the dear old folks, And wife and child a -  
 this must keep the dear old folks, And wife and child a - live : For this must keep the dear old folks, And wife and child a -

live, And wife.. and child a - live, And wife.. and child a - live;.... We an - chor ont in Lar - go creek, Our  
 live, And wife.. and child a - live, And wife.. and child a - live;.... ff  
 live, And wife.. and child a - live, And wife.. and child a - live;.... ff  
 live, And wife.. and child a - live, And wife.. and child a - live;.... We an - chor out in Lar - go creek, Our

## SONG OF THE FISHERMEN. Continued.

147

The musical score consists of three staves of music in common time, key of G major (two sharps). The vocal parts are in soprano, alto, and bass. The bass part provides harmonic support with sustained notes. The melody is primarily in the soprano and alto voices. The lyrics describe fisherman's life and their praise. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 return to eighth-note patterns. Measures 8-9 end with a piano dynamic. Measures 10-11 start with eighth-note patterns. Measures 12-13 feature sixteenth-note patterns. Measures 14-15 end with a piano dynamic. Measures 16-17 start with eighth-note patterns. Measures 18-19 feature sixteenth-note patterns. Measures 20-21 end with a piano dynamic.

nets are float-ing wide; The ea - sy boat, with precious freight, Rocks glad - ly with the tide: And so we praise our  
p  
nets are float-ing wide; The ea - sy boat, with precious freight, Rocks glad - ly with the tide: And so we praise our  
p

The musical score continues with three staves of music in common time, key of G major (two sharps). The vocal parts are in soprano, alto, and bass. The bass part provides harmonic support with sustained notes. The melody is primarily in the soprano and alto voices. The lyrics describe the beauty of summer and the comfort of home. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 end with a piano dynamic. Measures 8-9 start with eighth-note patterns. Measures 10-11 feature sixteenth-note patterns. Measures 12-13 end with a piano dynamic. Measures 14-15 start with eighth-note patterns. Measures 16-17 feature sixteenth-note patterns. Measures 18-19 end with a piano dynamic.

dai - ly lot On summer's sun - ny sea; And bless the low - ly, shelt'ring Cot, And bless the low-ly, shelt'ring Cot, Where  
f p  
dai - ly lot On summer's sun - ny sea; And bless the low - ly, shelt'ring Cot, And bless the low-ly, shelt'ring Cot, Where  
f p  
dai - ly lot On summer's sun - ny sea; And bless the low - ly, shelt'ring Cot, And bless the low-ly, shelt'ring Cot, Where  
f p

## SONG OF THE FISHERMEN. Continued.

our hearts' treas-ure be, Where our hearts' treas-ure be, Where our hearts', Where our hearts' treas-ure be ! And  
f p >> f  
our hearts' treas-ure be, Where our hearts' treas-ure be, Where our hearts', Where our hearts' treas-ure be ! And

bless the low - ly, shelt'ring Cot, And bless the low - ly, shelt'ring Cot, Where our hearts' treas-ure be, Where  
f  
bless the low - ly, shelt'ring Cot, And bless the low - ly, shelt'ring Cot, Where our hearts' treas-ure be, Where  
f

## SONG OF THE FISHERMEN.

**Continued.**

A musical score for three voices (Soprano, Alto, and Bass) in common time, key of G major. The vocal parts are arranged in three staves. The Soprano part has a melodic line with eighth-note patterns and dynamic markings like 'ff' (fortissimo) and 'a tempo.'. The Alto part provides harmonic support with sustained notes and eighth-note chords. The Bass part is mostly harmonic, providing a strong foundation. The lyrics 'treas - - ure be, Where our hearts' treas-ure, our hearts' treas-ure, our hearts' treas - ure be!' are repeated twice, with the second repetition having slightly different lyrics ('treas - - - ure be'). The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a brace on the left.

## “O, THE MERRY HARVEST-TIME.”

GEO. J. WEBB.

From the “American Glee Book,” with permission.

TENOR  
ALLEGRO.

1. O, the mer - ry har - vest - time ! The mer - ry, match-less har - vest - time ! O, the mer - ry har - vest - time ! The mer - ry, match-less

ALTO.



2. Now's the hap - py har - vest - time ! The hap - py, hon - ored har - vest - time ! Now's the hap - py har - vest - time ! The hap - py, hon - ored

TREBLE.



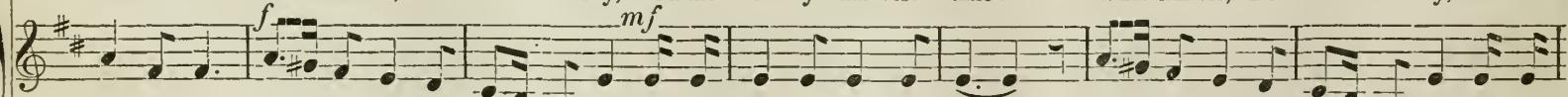
3. Praise, then, all the har - vest - time ! Ye chil - dren of the har - vest - time ! Praise, then, all the har - vest - time ! Ye children of the

BASS.



har - vest - time ! What can vie, Be - neath the sky, With the mer - ry har - vest - time ?

What can vie, Be - neath the sky, With the



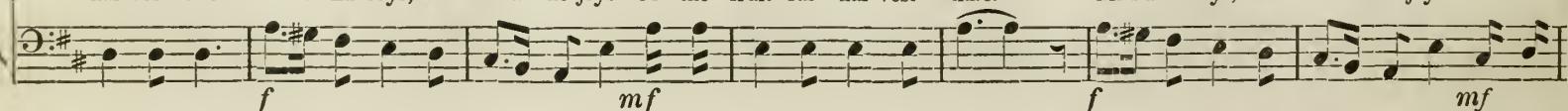
har - vest - time ! E'er the earth Doth mix in mirth, With her sons at har - vest - time.

E'er the earth Doth mix in mirth, With her



har - vest - time ! Girls and boys, Who know the joys Of the fruit - ful har - vest - time.

Girls and boys, Who know the joys Of the



"O, THE MERRY HARVEST-TIME." Continued.

151

Musical score for "O, THE MERRY HARVEST-TIME." The score consists of four staves of music in common time, key of G major. The vocal line is in soprano range, accompanied by piano chords. The lyrics describe the harvest time, comparing it to other seasons and times of year. The piano part features eighth-note patterns and sustained notes.

mer - ry har - vest - time? What tho' sum-mer birds have fled, Sing-ing to some oth - er clime; We have tongues that mu-siced, And a  
sons at har - vest - time. Not a storm doth vex her brow, Flooding rain nor fros - ty rime; But the sun - ny distance now, Laugheth  
fruit-ful har - vest - time. Leave to spring the love-sweet flow'rs; Win-ter, too, its song and rhyme; Sum-mer all her balmy hours; We've our

song for har - vest - time. Come, come, come, come, come! Come, o'er the hills the moon is glanc-ing:  
out, 'Tis har - vest - time. Come, come, come, come! Come, o'er the hills the moon is glanc-ing;  
dance at har - vest - time. Come, come, come, come! Come, o'er the hills the moon is glanc-ing;

## “O, THE MERRY HARVEST-TIME.” Continued.

A musical score for four voices (SATB) in common time, key of G major. The music consists of four staves. The first three staves begin with a treble clef, while the bass staff begins with a bass clef. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are repeated three times, followed by a final section. The first section ends with a dynamic instruction 'Cres.' (Crescendo) and a forte dynamic 'f'. The second section ends with a dynamic instruction 'Cres.' and a forte dynamic 'f'. The third section ends with a dynamic instruction 'Cres.' and a forte dynamic 'f'.

Now's the time for sing-ing and dancing; Come, o'er the hills the moon is glancing; Now's the time for sing-ing and dancing; Now's the time,

Now's the time for sing-ing and dancing; Come, o'er the hills the moon is glancing; Now's the time for sing-ing and dancing; Now's the time,

Now's the time for sing-ing and dancing; Come, o'er the hills the moon is glancing; Now's the time for sing-ing and dancing; Now's the time,

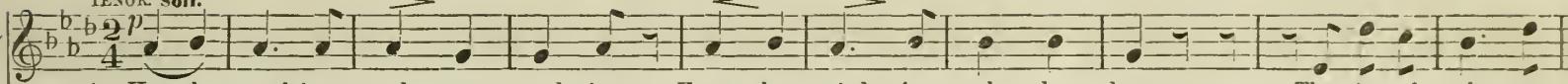
The continuation of the musical score for the fourth section. The lyrics are: 'Now's the time ; The mer - ry, mer - ry har-vest-time ; Now's the time ; The mer-ry, mer-ry har - - - - vest - time.' The music concludes with a dynamic instruction 'Cres.' and a forte dynamic 'ff'.

Now's the time ; The mer - ry, mer - ry har-vest-time ; Now's the time ; The mer-ry, mer-ry har - - - - vest - time.

Now's the time ; The mer - ry, mer - ry har-vest-time ; Now's the time ; The mer-ry, mer-ry har - - - - vest - time.

"HEAR THOSE SOOTHING SOUNDS ASCENDING." [Vesper Hymn.] I. V. BEETHOVEN. 153

**Adagio.**  
TENOR. *Sof.*



1. Hear those sooth-ing sounds as - cend - ing, From the wind - ing path be - low; Thus in each oth - er  
ALTO. 2. Bear ye breez - es, gent - ly breath-ing, Sounds of peace far o'er the land; Now all our best af-



1. Hear those sooth-ing sounds as - cend - ing, From the wind - ing path be - low; Thus in each oth - er  
2. Bear ye breez - es, gent - ly breath-ing, Sounds of peace far o'er the land; Now all our best af-  
TREBLE.



1. Hear those sooth-ing sounds as - cend - ing, From the wind - ing path be - low; Thus in each oth - er  
2. Bear ye breez - es, gent - ly breath-ing, Sounds of peace far o'er the land; Now all our best af-



sweet - ly blend-ing, On the breez - es as they flow; On the breez - es as they flow.  
fec - tions wreath-ing, With a chap - let light and bland; With a chap - let light and bland.



sweet - ly blend-ing, On the breez - es as they flow; On the breez - es as they flow.  
fec - tions wreath-ing, With a chap - let light and bland; With a chap - let light and bland.



sweet - ly blend-ing, On the breez - es as they flow; On the breez - es as they flow.  
fec - tions wreath-ing, With a chap - let light and bland; With a chap - let light and bland.



## "HEAR THOSE SOOTHING SOUNDS ASCENDING." Continued.

*pp* CHORUS.

Ju - bi - la - te, Ju - bi - la - te, A - men.

Ju - bi - la - te, Ju - bi - la - te, A - men.

*pp*

Ju - bi - la - te, Ju - bi - la - te, A - men.

*pp*

Ju - bi - la - te, Ju - bi - la - te, A - men.

Soli.  
Dim.

'Tis the evening choir now wend - ing, To thy ves - pers chant-ing low;  
Heart to heart in love be - queath-ing, By thy soft di - vine com - mand;

Soli.

'Tis the evening choir now wend - ing, To the ves - pers chant - ing low;  
Heart to heart in love be - queath-ing, By thy soft di - vine com - mand;

Soli.  
Dim.

'Tis the eve - ning choir now wend-ing, To the ves - pers chant-ing low; The  
Heart to heart in love be - queath-ing, By thy soft di - vine com - mand; thy

*fz*

*ppp*

*ppp* Dim.

*ppp*

*smorz.*

"HEAR THOSE SOOTHING SOUNDS ASCENDING." Continued.

155

*pp*

The eve - ning choir,  
By.... thy soft,

now chant - ing low.  
di - vine com - mand.

*ritard.*

Hark ! Hark !

*pp*

The eve - ning choir,  
By.... thy soft,

now chant - ing low.  
di - vine com - mand.

*ritard.*

Hark ! Hark !

eve - - - ning choir, now chant - ing low.  
soft, thy soft, di - - vine com - - - mand.

Hark ! Hark !

*p* CHORUS.

Ju - bi - la - te, Ju - bi - la - te, A - - - - - men.

*Cres.*

Ju - bi - la - te, Ju - bi - la - te, A - - - - - men.

*p*

Ju - bi - la - te, Ju - bi - la - te, A - - - - - men.

*Cres.*

*Dim.*

## THE PHANTOM SHIP.

THO. MOORE.

TENOR.

'Twas midnight dark, The seaman's bark, Swift o'er the wa-ters bore him,

He spied a light, Shoot o'er the wave be - fore him. 'A

ALTO.

'Twas midnight dark, The seaman's bark, Swift o'er the wa-ters bore him, When thro' the night, He spied a light, Shoot o'er the wave be - fore him. 'A

TREBLE.

'Twas midnight dark, The seaman's bark, Swift o'er the wa-ters bore him, When thro' the night, He spied a light, Shoot o'er the wave be - fore him. 'A

BASS.

'Twas midnight dark, The seaman's bark, Swift o'er the wa-ters bore him,

He spied a light, Shoot o'er the wave be - fore him.

sail ! a sail ! he cries, She comes from the Indian shore ; And to-night, And to-night shall be our prize, With her freight of golden ore !

sail ! a sail ! he cries, he cries, She comes from the Indian shore ;

And to-night shall be our prize, With her freight of golden ore ! Sail

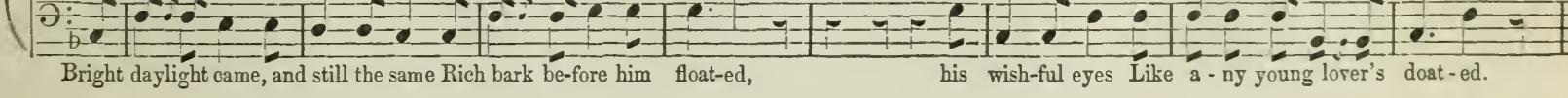
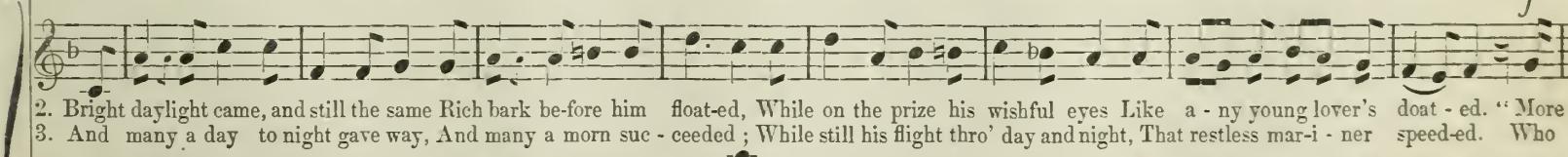
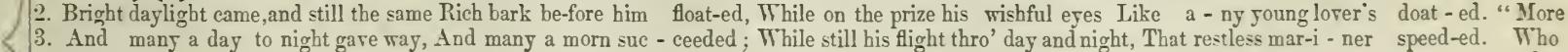
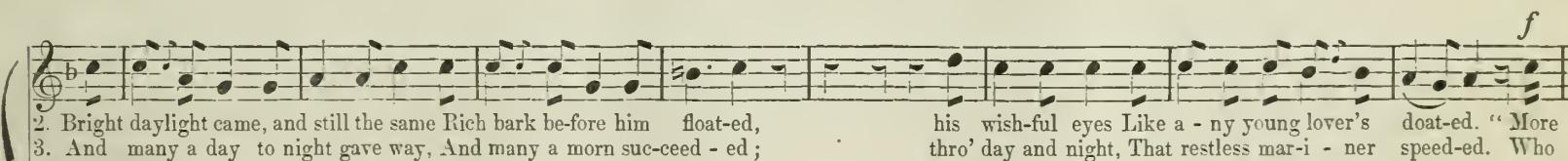
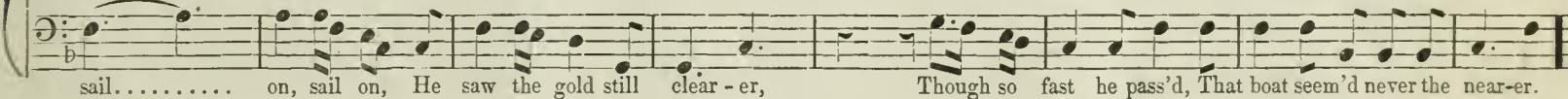
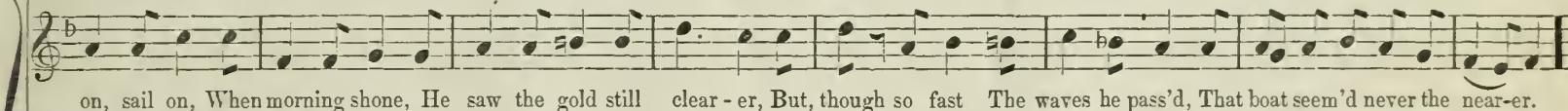
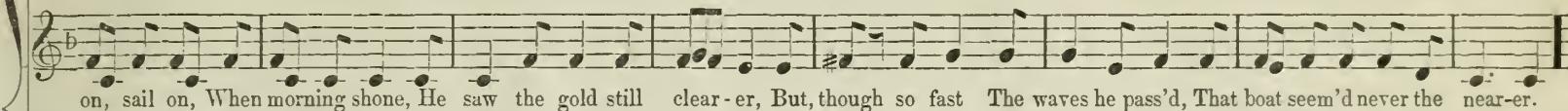
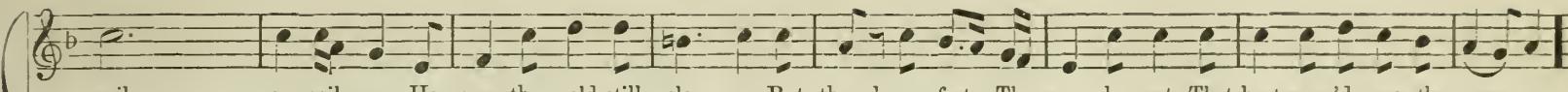
sail ! a sail ! he cries,... She comes from the Indian shore ;

And to-night shall be our prize, With her freight of golden ore ! Sail

A sail !' he cries, he cries, She comes from the Indian shore; And to-night, And to-night shall be our prize, With her freight of golden ore !

## THE PHANTOM SHIP. Continued.

157



## THE PHANTOM SHIP. Continued.

sail! more sail! he cries, While the wave o'er-tops the mast, And his bounding gal - ley flies, like an ar-row be - fore the blast. Thus  
 knows, who knows what seas, He is now ca - reer-ing o'er! Be - hind the e - ter - nal breeze, And that mock - ing bark, be - fore! For

sail! more sail! he cries, he cries, while the wave o'ertops the mast, And his bounding gal - ley flies, Like an ar-row be - fore the blast. Thus  
 knows, who knows what seas, what seas he is now ca - reer-ing o'er! Be - hind the e - ter - nal breeze, And that mock - ing bark be - fore! For

sail! more sail! he cries, While the wave o'er-tops the mast, And his bounding gal - ley flies, Like an ar - row be - fore the blast. Thus  
 knows! who knows what seas, He is now ca - reer-ing o'er! Be - hind the e - ter - nal breeze, And that mock - ing bark be - fore! For

More sail! he cries, he cries, While the wave o'er-tops the mast, And his bounding gal - ley flies, Like an ar - row be - fore the blast. Thus

on, and on, till day was gone, And the moon thro' heav'n did hie her, He swept the main, but all in vain, That boat seem'd nev - er the nigh - er.  
 oh, till sky and earth shall die, And their death leave none to rue it, That boat must flee o'er the boundless sea, And that ship in vain pur - sue it.

on, and on, till day was gone, And the moon thro' heav'n did hie her, He swept the main, but all in vain, That boat seem'd nev - er the nigh - er.  
 oh, till sky and earth shall die, And their death leave none to rue it, That boat must flee o'er the boundless sea, And that ship in vain pur - sue it.

on, and on till day was gone, And the moon thro' heav'n did hie her, He swept the main, but all in vain, That boat seem'd never the nigh - er.  
 oh, till sky and earth shall die, And their death leave none to rue it, That boat must flee o'er the boundless sea, And that ship in vain pur - sue it

on, and on till day was gone, And the moon thro' heav'n did hie her, He swept the main, but all in vain, That boat seem'd never the nigh - er.

## MILL SONG.

GEO. J. WEBB.

159

POETRY BY WESTWOOD.

*Allegro non troppo.*

TENOR.

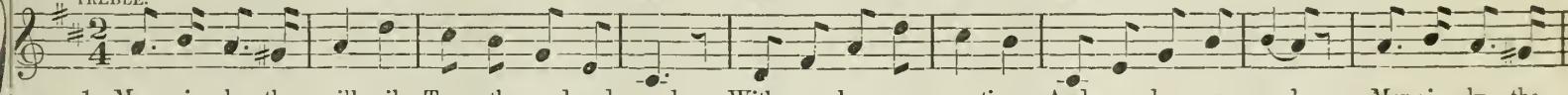


1. Mer - ri - ly the mill-sail Turn-eth round and round, With a breezy mo-tion, And a bu - sy sound: Mer-ri - ly the

ALTO.



TREBLE.



1. Mer - ri - ly the mill-sail Turn-eth round and round, With a breezy mo-tion, And a bu - sy sound: Mer-ri - ly the

BASS.



ritard.

*p a tempo.*

mil - ler standeth at the door, Humming pleasant dit - ties From his an-cient store: Mer - ri - ly, oh mer - ri - ly,

*p*

ritard.

*p a tempo.*

mil - ler standeth at the door, Humming pleasant dit - ties From his an-cient store: Mer - ri - ly, oh mer - ri - ly,

*p*

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal parts are in soprano range. The piano accompaniment features eighth-note chords and sixteenth-note patterns. The lyrics are integrated into the music, appearing below the notes. The vocal parts begin with a melodic line, followed by a piano part, then another melodic line, and finally a piano part again. The lyrics describe a scene at a mill on a summer's day, with the mill-sails playing and the air being merry. The music includes dynamic markings such as *mf*, *Cres.*, and *Poco a poco.*
  
 The first section of lyrics is:
   
 all the summer's day, Hums that bur - ly mil - ler, While the mill-sails play : Mer - ri - ly, oh
   
 Mer - ri - ly, oh mer - ri - ly,
   
 all the summer's day, Hums that bur - ly mil - ler, While the mill-sails play : Mer - ri - ly, oh mer - ri - ly,
   
 Mer - - - - - ri - ly, mer - ri - ly, oh
   
 The second section of lyrics begins with a piano part, followed by:
   
 mer - ri - ly, Mer - ri - ly, oh mer - ri - ly, all the summer's day, Hums that bur - ly mil - ler, While the mill-sails play, Hums that
   
 mer - ri - ly, Mer - ri - ly, oh mer - ri - ly, all the summer's day, Hums that bur - ly mil - ler, While the mill-sails play, Hums that

## MILL SONG. Continued.

161

2d Verse.

bur - ly mil - ler, While the mill - sails play. At the o - pen lat - tice, In the home - stead near, Sits the mil - ler's

bur - ly mil - ler, While the mill - sails play. At the o - pen lat - tice, In the home - stead near, Sits the mil - ler's

good wife, With face of blythesome cheer; And round a - bout the gate - way, A lit - tle stur - dy throng, Of

good wife, With face of blythesome cheer; And round a - bout the gate - way, A lit - tle stur - dy throng, Of

## MILL SONG. Continued.

ritard.

*p* a tempo.

ro - sy knaves are sport-ing, With laughter loud and long: And mer - ri - ly, right mer - ri - ly, at close of summer's day, Aye

ritard.

*p* a tempo.

ro - sy knaves are sport-ing, With laughter loud and long: And mer - ri - ly, right mer - ri - ly, at close of summer's day, Aye

The musical score consists of four staves of music in common time, key signature of one sharp. The vocal line is in soprano range. The lyrics are as follows:
   
 laughs the mil-ler's children, The while the mill-sails play, *mf*  
 Mer - ri - ly, right mer - ri - ly,  
 And mer - ri - ly, right mer - ri - ly,  
 laughs the mil-ler's children, The while the mill-sails play, And mer - ri - ly, right mer - ri - ly,  
*mf* *f*  
 Mer - - - - - ri - ly, mer - ri - ly, right mer - ri - ly,

## MILL SONG. Continued.

163

*Crescendo poco a poco.*

Mer - ri - ly, right mer - ri - ly, at close of summer's day, Aye laughs the mil - ler's chil - dren, While the mill-sails play, laughs the

*Crescendo poco a poco.*

Mer - ri - ly, right mer - ri - ly, at close of summer's day, Aye laughs the mil - ler's chil - dren, While the mill-sails play, laughs the

mil - ler's chil - dren, While the mill-sails play.

Good luck be - fall thee, mil - ler, With thy frank and hear - ty smile; Good

mil - ler's chil - dren, While the mill-sails play.

Good luck be - fall thee, mil - ler, With thy frank and hear - ty smile; Good

luck be - fall thy dear ones all, That know no grief nor guile. When world-ly cares be - set us, And world-ly hopes de - cline, 'Tis  
 luck be - fall thy dear ones all, That know no grief nor guile. When world-ly cares be - set us, And world-ly hopes de - cline, 'Tis

*ritard.*

well, I wot to lin - ger By sim - ple hearts like thine. And mer - ri - ly, still mer - ri - ly, to pass the live-long  
 well, I wot to lin - ger By sim - ple hearts like thine. And Mer - ri - ly, still mer - ri - ly, to pass the live-long

*ritard.*

*p*      *a tempo.*

## MILL SONG. Continued.

165

A musical score for 'MILL SONG. Continued.' featuring four staves of music with lyrics. The music is in common time, with a key signature of one sharp (F#). The vocal part consists of two parts: a soprano part and a bass part. The soprano part begins with a melodic line, and the bass part joins in later. The lyrics describe a day spent at a mill, with thoughts of happier times and the millsails playing. The music includes dynamic markings like *mf* and *f*, and performance instructions like 'mer - - - -' and 'Mer - ri - ly, still mer - ri - ly, to pass the live-long day, 'Midst'. The score is presented on four staves, with the vocal parts sharing the top two staves and the piano accompaniment on the bottom two staves.

day, 'Midst hap - pier thoughts and bet - ter hopes, The while the mill - sails play:

*mf*

And mer - ri - ly, still

day, 'Midst hap - pier thoughts and bet - ter hopes, The while the mill - sails play: And mer - ri - ly, still

mer - - - -

*f*

mer - ri - ly, Mer - ri - ly, still mer - ri - ly, Mer - ri - ly, still mer - ri - ly, to pass the live-long day, 'Midst

*f*

mer - ri - ly, Mer - ri - ly, still mer - ri - ly, to pass the live-long day, 'Midst

ri - ly, Mer - ri - ly, still mer - ri - ly,

Cres. Poco a poco.

bet-ter thoughts and hopes, the while the mill - sails play, 'Midst hap pier thoughts and bet - ter hopes, the while the mill - sails play.

bet-ter thoughts and hopes, the while the mill - sails play, 'Midst hap - pier thoughts and bet - ter hopes, the while the mill - sails play.

Cres. Poco a poco.

## THE WAYFARER.

MENDELSSOHN.

*f* Andante.*p*

Cres.

1. All those whom Providence would favor, Are sent to scour the world around, Those wonders which thro' bounteous nature, Those wonders which thro' bounteous

2. The brooks which from the mountain springing, The larks their joyous flut-ter raise, Why should not I like them be singing, Why should not I like them be  
ALTO.

TREBLE. *f**p*

Cres.

1. All those whom Providence would favor, Are sent to scour the world around, Those wonders which thro' bounteous nature, Those wonders which thro' bounteous

2. The brooks which from the mountain springing, The larks their joyous flut-ter raise, Why should not I like them be singing, Why should not I like them be  
BASS.

## THE WAYFARER. Continued.

167

*f*

na-ture, In for-est, In for-est, rock,..... and plain a-bound, Those wonders which thro' bounteous na-ture, In for-est,  
singing, With heart and, With heart and soul,..... my Maker's praise, Why should I not like them be singing, With heart and

*f**f*

na-ture. In for-est. rock..... and plain a-bound, Those wonders which thro' bounteous na-ture, In for-est,  
sing-ing, With heart and soul,..... With heart and soul my Maker's praise, Why should I not like them be sing-ing. With heart and

*f*1 2 3 *f*

ritard.

*p*

a tempo.

Cres.

rock and plain a-bound. 3. In Prov-i - dence a - lone con - fid-ing, Which for-est, brook, and plain sustains, And countless orbs of heav-en  
soul my Maker's praise.

1 2 3

*f*

ritard.

*p*

a tempo.

Cres.

rock and plain a-bound. 3. In Prov-i - dence a - lone con - fid-ing, Which for-est, brook, and plain sustains, And countless orbs of heav-en  
soul my Maker's praise.

1 2 3

## THE WAYFARER. Continued.

*f*

guiding, And countless orbs of heav-en guid-ing,  
For me and all..... the best or - dains, And countless

For me and all,..... For me and all the best or - dains, And countless

guiding, And countless orbs of heav-en guid-ing,  
For me and all the best or - dains, And countless

For me and all,..... For me, &c.

*p*

*Cres.*

*f*

orbs of heav-en guid-ing, For me and all the best or-dains, For me and all the best or-dains, for all the best or-dains.

*p*

*f*

*Cres.*

orbs of heav-en guid-ing, For me and all the best ordains, For me and all the best or-dains, for all the best or-dains.

*Dim.*

*f*

orbs of heav-en guid-ing, For me and all the best or - dains,..... for all,..... the best or-dains.

*Dim.*

*f*

or - dains,..... for all the best or - dains.

## THE HEATH ROSE.

ROBERT SCHUMANN.

169

WORDS BY GOETHE, TRANSLATED BY J. S. DWIGHT, ESQ.

*Andante.*

TENOR.

1. Saw a boy where blushing grew, Rose up - on the heath - er; 'Twas so fresh in morning dew, Ea-ger for a near - er view,

ALTO.

2. Said the boy: "I'll pick thee, I. Rose up - on the heath - er." Said the rose: "I'll prick thee, try! Thou'l re-mem-ber me for aye,

TREBLE.

3. From its branch the boy hath torn Rose on the the heath - er; Ro - sy lifts an an - gry thorn, But in spite of groans, for-lorn,

BASS.

Cres.

p

p

Cres.

fp

He thy flow'r would gath-er, Ro - sy, ro - sy, ro - sy red, Ro - sy on the heath - er,— He the flow'r would gath - er.

Cres.

p

p

Cres.

fp

Must the poor thing with - er! Ro - sy, ro - sy, ro - sy red, Ro - sy on the heath - er,— Must the poor thing with - er!

Cres.

p

p

Cres.

fp

If for thee, I with - er," Ro - sy, ro - sy, ro - sy red, If for thee, I with - er, If for thee, I with - er."

Cres.

p

p

Cres.

fp

## “O SAW YE THE LASS WI’ THE BONNY BLUE EEN.”

J. SINCLAIR.

*Allegretto Moderato.*

TENOR.

O saw ye the lass wi’ the bon - ny blue een, Her smile is the sweet-est that ev - er was seen, Her

ALTO.

O saw ye the lass wi’ the bon - ny blue een, Her smile is the sweet-est that ev - er was seen, Her

TREBLE.

O saw ye the lass wi’ the bon - ny blue een, Her smile is the sweet-est that ev - er was seen, Her

BASS.

cheek like the rose is, but fresh - er I ween, She’s the love - li - est las - sie that trips on the green. The home of my love is be-

cheek like the rose is, but fresh - er I ween, She’s the love - li - est las - sie that trips on the green. The home of my love is be-

"O SAW YE THE LASS WI' THE BONNY BLUE EEN." Continued.

171



low in the val-ley, Where wild flow-ers welcome the wand-er-ing bee, But the sweet-est of flow'rs in that spot that is seen, Is the



low in the val-ley, Where wild flow-ers welcome the wand-er-ing bee, But the sweet-est of flow'rs in that spot that is seen, Is the



Maid that I love, wi' the bon - ny blue een: O saw ye the lass wi' the bon - ny blue een, Her smile is the sweet-est that



Maid that I love, wi' the bon - ny blue een: O saw ye the lass wi' the bon - ny blue een, Her smile is the sweet-est that



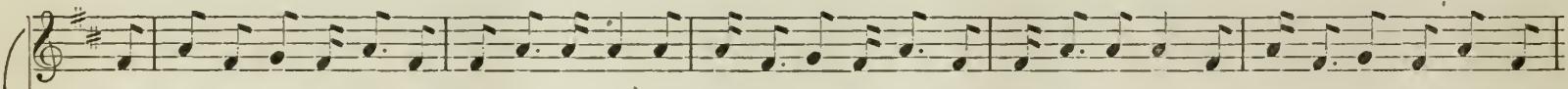
## "O SAW YE THE LASS WI' THE BONNY BLUE EEN." Continued.



ev - er was seen, Her cheek like the rose is, But fresh-er I ween, She's the love - li - est las - sie that trips on the green.



ev - er was seen, Her cheek like the rose is, But fresh-er I ween, She's the love - li - est las - sie that trips on the green.



When night o - ver-shad-ows her Cot in the glen, She'll steal out to meet her loved Donald a - gain, And when the moon shines on the



When night o - ver-shad-ows her Cot in the glen, She'll steal out to meet her loved Donald a - gain, And when the moon shines on the



"O SAW YE THE LASS WI' THE BONNY BLUE EEN." Continued.

173

val - ley so green, I'll wel-come the lass wi' the bon - ny blue een, As the dove that has wandered a - way from his nest, Re-

val - ley so green, I'll wel-come the lass wi' the bon - ny blue een, As the dove that has wandered a - way from his nest, Re-

turns to the mate his fond heart loves the best, To fly from the world's false and van - ish - ing scene, To my

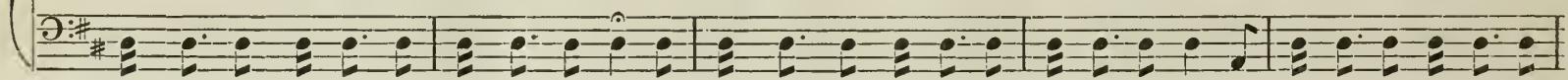
turns to the mate his fond heart loves the best, To fly from the world's false and van - ish - ing scene, To my



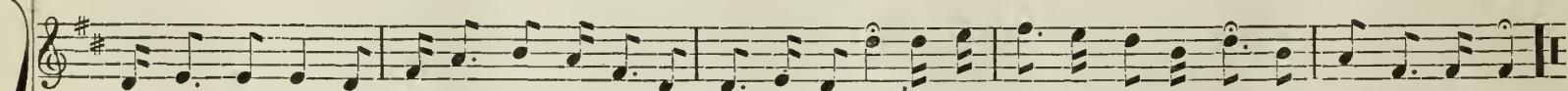
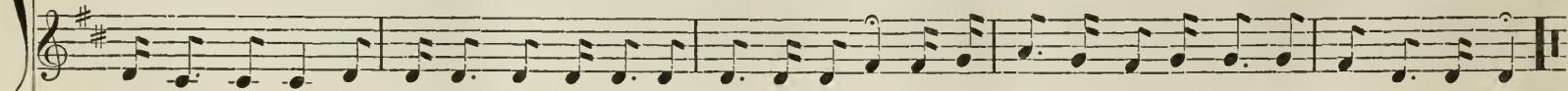
dear one, The lass wi' the bon - ny blue een: O saw ye the lass wi' the bon - ny blue een, Her smile is the sweet-est that



dear one, The lass wi' the bon - ny blue een: O saw ye the lass wi' the bon - ny blue een, Her smile is the sweet-est that



ev - er was seen, Her cheek like the rose is, but fresh - er I ween, She's the love - li - est las - sie that trips on the green.



ev - er was seen, Her cheek like the rose is, but fresh - er I ween, She's the love - li - est las - sie that trips on the green.



## JOG ON THE FOOTPATH WAY.

C. A. MACIRONE.

175

WORDS BY SHAKSPEARE.

TENOR.

*Adagio ad lib.**Allegro vivace con spirito.*

ALTO. Jog on, jog on, jog on,..... Jog on the foot-path way, Jog on, the foot - path.. way, Jog

Jog on, jog on, jog on,..... Jog on the foot-path way, Jog on, jog on the foot-path way, Jog on, Jog

TREBLE. Jog on, jog on, jog on,..... Jog on,..... Jog on,..... the foot - path way,.... Jog

BASS. Jog on, jog on, jog on,..... Jog on,..... Jog on,..... the foot - - path way,.... Jog

on,..... jog on..... the foot - path way, the foot - path way, Jog on, . jog

on, jog on,..... jog on, jog on the foot - path way, the foot - path way, Jog on, jog

on,..... jog on, jog on..... the foot - path way, And mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

on,..... jog on, jog on the foot - path way, the foot - path way, Jog on, jog

on, on, mer - ri - ly, mer - ri - ly hent the stile a mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile  
 on, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile  
 mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile, a, a..... mer - ri - ly,  
 on, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a..... hent the stile

*p*  
 a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile  
 a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile  
 mer - ri - ly a..... mer - ri - ly, mer - ri - ly a..... mer - ri - ly  
 a, a..... hent the stile a, a..... hent the stile

## JOG ON THE FOOTPATH WAY. Continued.

177

A musical score for "A Merry Heart" featuring four staves of music with lyrics. The music is in common time and consists of four measures per staff. The lyrics are as follows:

1st staff: a,      hent the stile..... a      hent..... the stile,... a.....      hent the stile  
2nd staff: mer - ri - ly hent the stile..... a      mer - ri - ly a,      mer - ri - ly, a      mer - ri - ly hent the stile  
3rd staff: a      mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent..... the stile..... a      hent the stile  
4th staff: a      hent the stile a      a,      mer - ri - ly a      mer - ri - ly a      mer - ri - ly hent the stile

Below the fourth staff, dynamic markings *p* (piano) and *f* (forte) are present.

5th staff: a      mer - ri - ly, mer - ri - ly a,      A mer - - ry heart goes  
6th staff: a      mer - ri - ly, mer - ri - ly a      A mer - ry heart.. goes  
7th staff: a.....      A mer - ry heart.. goes  
8th staff: a.....      A mer - ry heart goes

## JOG ON THE FOOTPATH WAY. Continued.

The musical score consists of two systems of music. The top system is in common time and G major, featuring four staves. The lyrics are: "all.... the day, Your sad tires in a mile..... a,..... Your sad tires in a all.... the day, Your sad tires in a mile.... a,..... Your sad tires in a all.... the day, Your sad tires in a mile a,..... Your sad tires in a all.... the day, Your sad tires in a mile a,..... Your sad tires in a". The bottom system is also in common time and G major, featuring four staves. The lyrics are: "mile a,..... Your sad tires in a mile.... a,..... Your sad tires in a mile a,..... Your sad tires in a mile.... a,..... Your sad tires in a mile a,..... Your sad tires in a mile.... a,..... Your sad tires in a". The music includes various note values such as eighth and sixteenth notes, and rests. The vocal parts are separated by vertical braces.

## JOG ON THE FOOTPATH WAY. Continued.

179

*p* Cres. *f*

a, Jog on, . . . . . jog on . . . . . the foot-path way, Jog on, jog on, jog on the foot - path way, Jog

a, Jog on the foot - path way, Jog on, jog on, jog on, jog on the foot-path way, Jog on, jog

Cres.

a, Jog on . . . . . the foot - path way, Jog on, jog on . . . . . the foot - path way, . . . . . Jog

a, Jog on the foot - path way, Jog on, jog on . . . . . the foot - path way, . . . . . Jog

*p*

on,.... jog on..... the foot - path way, Jog on, jog on, jog on, jog  
 on, jog on,.... jog on, jog on the foot - path way, Jog on, jog on, jog on, jog  
 on,.... jog on, jog on..... the foot - path way, And mer - ri - ly,  
 on,.... jog on,.... jog on the foot - path way, Jog on, jog on, jog on, on. jog

## JOG ON THE FOOTPATH WAY. Continued.

on, on mer - ri - ly, mer - ri - ly hent the stile a mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile,

on, on mer - ri - ly, mer - ri - ly hent the stile a mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile,

*f*

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a a..... mer - ri - ly,

on, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a..... hent the stile

a mer - ri - ly, mer - ri - ly, mer - ri - ly, hent the stile a mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile

a mer - ri - ly, mer - ri - ly, mer - ri - ly, hent the stile a mer - ri - ly, mer - ri - ly, mer - ri - ly, hent the stile

mer - ri - ly a..... mer - ri - ly, mer - ri - ly, a..... mer - ri - ly,

a a..... hent the stile a a..... hent the stile

## JOG ON THE FOOTPATH WAY. Continued.

181

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are integrated into the music, appearing below the notes. The lyrics are:

a      hent      the      stile,..... a      And      mer - ri - ly      hent      the      stile a      hent the stile  
mer - ri - ly      hent      the      stile,..... a      mer - ri - ly a      mer - ri - ly, a      mer - ri - ly hent the stile.  
a      mer - ri - ly, a..... the stile ..... a      hent the stile  
a      hent      the      stile,..... a      mer - ri - ly, a      mer - ri - ly, a      mer - ri - ly hent the stile,  
a,      And mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a      a.....  
a      mer - ri - ly a..... mer - ri - ly a.....  
a      mer - ri - ly, mer - ri - ly hent the stile a      a.....  
a      mer - ri - ly a..... mer - ri - ly a..... mer - ri - ly

## JOG ON THE FOOTPATH WAY. Continued.

*p*

.... And mer - ri - ly bent the stile, a mer - ri - ly, mer - ri - ly,

*p*

.... And mer - ri - ly bent the stile, a mer - ri - ly, mer - ri - ly,

.... And mer - ri - ly bent the stile a.....

.... And mer - ri - ly bent the stile a.....

*ff*

a, And mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly bent the stile a.....

a, And mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly bent the stile a.....

a, And mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly bent the stile a.....

*ff*

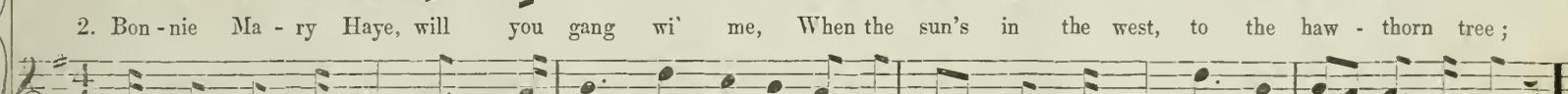
a, And mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly bent the stile a.....

## BONNIE MARY HAYE.

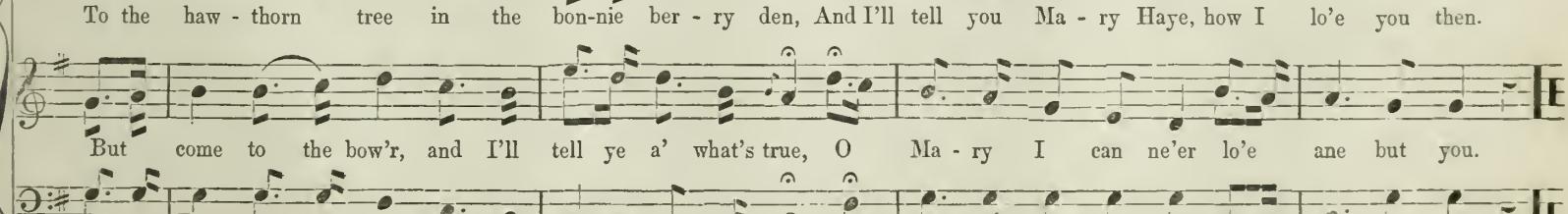
SCOTCH.

183

Moderato.



BASS.



## "TO THE WOODS."

J. W. KALLIWODA.

WORDS TRANSLATED FROM THE GERMAN, BY J. S. DWIGHT, ESQ.

*f* **Vivace.** **TENOR.**

Come, come, let us all go walking Off to the woods, to hear  
**ALTO.**

Come, come, let us all go walking Off to the woods, to hear, Off to the woods to  
**TREBLE.**

Come, come, let us all go walking Off to the woods, to hear, Off to the woods to  
**BASS.**

Come, come, let us all go walking Off to the woods, to hear,

*f*

The lit - tle song-birds talk-ing, So mu-si - cal and clear, The lit - tle song-birds talk-ing, The lit - tle song-birds  
*p*

hear, The lit - tle song-birds talk-ing, So mu-si - cal and clear, The lit - tle song-birds talk-ing, The lit - tle song-birds  
*f*

hear, The lit - tle song-birds talk-ing, So mu-si - cal and clear, The lit - tle song-birds talk-ing, The lit - tle song-birds  
*p*

"TO THE WOODS." Continued.

185

Musical score for "TO THE WOODS." Continued. The score consists of four staves of music. The first three staves are in common time with a key signature of one sharp. The fourth staff begins with a common time signature and a key signature of two sharps. The vocal line is "So mu-si-cal and clear," repeated three times, followed by "The lit-tle song-birds talk-ing," also repeated three times, and finally "So mu-si-cal and clear,....". The piano accompaniment features eighth-note patterns and dynamic markings: *ff*, *p*, *ff*, *p*, *ff*, *p*, and *ff*. The vocal part uses a melodic line with eighth and sixteenth notes.

Continuation of the musical score for "TO THE WOODS." The score continues with four staves of music. The vocal line repeats "So mu-si-cal and clear," "The lit-tle song-birds talk-ing," and "So mu-si-cal and clear,...." The piano accompaniment continues with eighth-note patterns and dynamic markings: *f*, *>*, *>*, *Come, come, come,* *Come, let us all go*, *Come, come, come,* *Come, let us all go*, and *So mu-si-cal and clear, Come, let us all go walk-ing,*. The vocal part uses a melodic line with eighth and sixteenth notes.

## "TO THE WOODS." Continued.

walk - ing,

Come, come, come, Off to the woods to hear,

walk - ing,

Come, come, come, Off to the woods to hear,

Off to the woods to hear,..... So mu - si - cal and

Off to the woods to hear,

The lit - tle song-birds talk - ing, The lit - tle song-birds talk - - ing,.... So mu - si - - - cal and

The lit - tle song-birds talk - ing, The lit - tle song-birds talk - ing, So mu - si - cal and clear, So mu - si - cal and

clear,..... So mu - si - - - cal and

The lit - tle song - birds talk - ing, The lit - tle song-birds talk - ing, So mu - si - cal and clear, So mu - si - cal and

"TO THE WOODS." Continued.

187

*p*

clear, The lit - tle song-birds talk - ing, So mu - si - cal and clear, The lit - tle song-birds talk - ing, So

*p*

clear, The lit - tle song-birds talk - ing, So mu - si - cal and clear, The lit - tle song-birds talk - ing, So

*p*

clear, The lit - tle song-birds talk - ing, So mu - si - cal and clear, The lit - tle song-birds talk - ing, So

*p*

clear,

*p*

mu - si - cal and clear, Come, let us all go walk - ing Off

*p*

mu - si - cal and clear, Come, let us all go walk - ing Off

mu - si - cal and clear, . . . . .

*p*

Come, let us all go walk - ing Off

## "TO THE WOODS." Continued.

*ff*

to the woods, to hear, Come, come, come, let us all go walk-ing Off to the woods, to hear The  
*ff*

to the woods, to hear, Come, come, come, let us all go walk-ing Off to the woods, to hear The  
*ff*

..... Come, come, come, let us all go walk-ing Off to the woods, to hear The  
*ff*

to the woods, to hear,

>

lit - tle song-birds talk - ing, So mu - si - cal and clear, The lit - tle song-birds talk - ing, So mu - si - cal and clear.  
 lit - tle song-birds talk - ing, So mu - si - cal and clear, The lit - tle song-birds talk - ing, So mu - si - cal and clear.  
 lit - tle song-birds talk - ing, So mu - si - cal and clear, The lit - tle song-birds talk - ing, So mu - si - cal and clear.

## SOLDIER'S TEAR.

A. LEE.

189

*Larghetto.*

TENOR.



1. Up - on the hill he turn'd To take a last fond look Of the val-ley and the village church, And the cottage by the brook, He

ALTO.



2. Be - side that cot-tage porch, A girl was knelt in prayer; She held a - loft a snow-y scarf, Which fluttered in the air; She

TREBLE.



3. He turn'd and left the spot! Oh ! do not deem him weak, For dauntless was the soldier's heart, Tho' tears were on his cheek ; Go

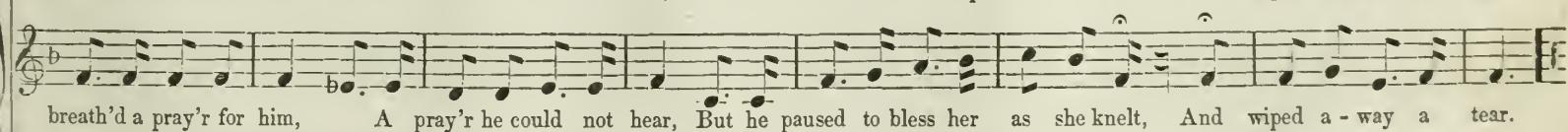
BASS.



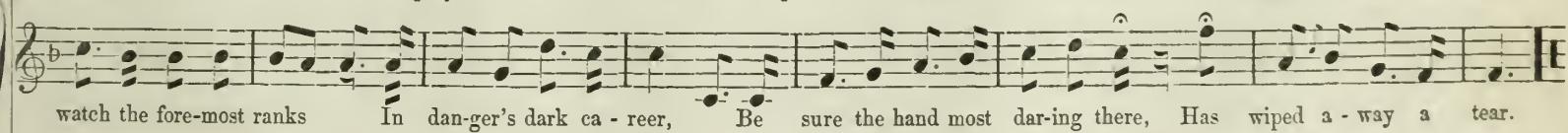
ad lib.



listened to the sounds, So fa - mil - iar to his ear, And the sol-dier leant up - on his sword, And wiped a - way a tear.



breath'd a pray'r for him, A pray'r he could not hear, But he paused to bless her as she knelt, And wiped a - way a tear.



watch the fore-most ranks In dan-ger's dark ca - reer, Be sure the hand most dar-ing there, Has wiped a - way a tear.

ad lib.



## “MINE ALONE.”

C. DE BERRIOT.

*Andante.*

TENOR.

1. Where is my hun - ter boy? Tra la ra la! la ra la! Where sounds his song of joy? Tra  
 2. Hark! 'tis my hun - ter boy! Hark ye, that ery of joy!

TREBLE.

1. Where is my hun - ter boy? Tra la ra la! la ra la! Where sounds his song of joy? Tra  
 2. Hark! 'tis my hun - ter boy! Hark ye, that ery of joy!

BASS.

la ra la ra la! Thro' glen and val - ley, His brave com - rades ral - ly, And  
 My heart's now beat - ing, As pours the wild greet - ing, Re-

la ra la ra la! Thro' glen and val - ley, His brave com - rades ral - ly, And  
 My heart's now beat - ing, As pours the wild greet - ing, Re-

“MINE ALONE.”      Continued.

191

Musical score for "Mine Alone." featuring three staves of music with lyrics. The lyrics are:

now, now is the bu - gle blown! Tra la ra la ra la!  
bound - ing hills that sig - nal tone!

Glad strains float near me, But  
Mid the first and fleet - est,  
What

now, now is the bu - gle blown! Tra la ra la ra la!  
bound - ing hills that sig - nal tone!

Glad strains float near me, But  
Mid the first and fleet - est,  
What

Continuation of the musical score for "Mine Alone." featuring three staves of music with lyrics. The lyrics are:

oh! none can cheer me Like his, who is mine a - lone, Tra la ra la ra la!  
song to me is sweet - est! Oh! his, who is mine a - lone,

oh! none can cheer me Like his, who is mine a - lone, Tra la ra la ra la!  
song to me is sweet - est! Oh! his, who is mine a - lone,

## THE SEA.

C. S. NEUKOMM.

*Allegro.*  
TENOR.

The sea, the sea, the o - pen sea ! The blue, the fresh, the ev - er free, the ev - er, ev - er free :

The sea, the sea, the o - pen sea ! The blue, the fresh, the ev - er free, the ev - er, ev - er free :

TREBLE.

The sea, the sea, the o - pen sea ! The blue, the fresh, the ev - er free, the ev - er, ev - er free :

BASS.

Without a mark, with-out a bound, It runneth the earth's wide re-gion round, *p* It plays....

Without a mark, with-out a bound, It runneth the earth's wide re-gion round, *p* It plays with the

Without a mark, with-out a bound, It runneth the earth's wide re-gion round, *p* It plays with the

It plays. . .

.... with the clouds,... It mocks the skies, Or like a cra-dled crea-ture lies, Or like a cra - dled crea - ture lies,  
 clouds,... It mocks.... the skies, Or like a cra-dled crea-ture lies, Or like a cra - dled crea - ture lies:  
 clouds,... It mocks.... the skies, Or like a cra-dled crea-ture lies, Or like a cra - dled crea - ture lies:  
 .... with the clouds,... It mocks the skies,

*ff*

*p*

*pp*

I'm on the sea, I'm on the sea, I am where I would ev - er be, with the blue a - bove, and the blue be - low, And

I'm on the sea, I'm on the sea, I am where I would ev - er be, with the blue a - bove, and the blue be - low, And

*ff*

*p*

*pp*

I'm on the sea, I'm on the sea, I am where I would ev - er be, with the blue a - bove, and the blue be - low, And

*ff*

*p*

*pp*

I'm on the sea, I'm on the sea, I am where I would ev - er be, with the blue a - bove, and the blue be - low, And

## THE SEA. Continued.

Piano Solo

*p* Cres.

si - lence where-so - e'er I go, If a storm..... should come..... and a - wake .... the deep,  
 si - lence where-so - e'er I go, If a storm..... should come and a - wake..... the deep, What  
 si - lence where-so - e'er... I go, If a storm..... should come and a - wake..... the deep, What  
 If a storm..... should come..... and a - wake..... the deep,

What matter? What matter? I shall ride and sleep.  
What matter? What matter? I shall ride and sleep.  
matter? What matter? I shall ride and sleep! What matter? What matter? I shall ride and sleep.  
matter? What matter? I shall ride and sleep! What matter? What matter? I shall ride and sleep.  
What matter? What matter? I shall ride and sleep!

## THE SEA. Continued.

C. S. NEUKOMM.

195

2d verse.

I love, I love, I love to ride On the fierce, foam-ing, burst-ing tide, the foam-ing, burst-ing tide.  
 I love, I love, I love to ride On the fierce, foam-ing, burst-ing tide, the foam-ing, burst-ing tide.  
 I love. I love, I love to ride On the fierce, foam-ing, burst-ing tide, the foam-ing, burst-ing tide.

When ev'-ry mad wave drowns the moon, Or whis-tles a - loft his temp-est - tune, And tells how go - eth  
 When ev'-ry mad wave drowns the moon, Or whis-tles a - loft his temp-est - tune. And tells..... how go - eth the  
 When ev'-ry mad wave drowns the moon, Or whis-tles a - loft his temp-est - tune. And tells..... how go - eth the  
 And tells how go - eth

The musical score consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature changes from G major (two sharps) to F major (one sharp). The tempo is indicated by a 'C' (common time). The dynamics for the first section are: dynamic markings 'ff' at the end of the first section, 'f' at the beginning of the second section, and 'ff' at the beginning of the third section. The lyrics are: "the world be - low, And why the sou'-west blast doth blow! And why the sou' - west blast doth blow! I nev - er world.... be - low, And why the sou'-west blast doth blow! And why the sou' - west blast doth blow! I nev - er world.... be - low, And why the sou'-west blast doth blow! And why the sou' - west blast doth blow! I nev - er the world be - low,".

The continuation of the musical score consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature changes from F major (one sharp) to E major (no sharps or flats). The tempo is indicated by a 'C' (common time). The dynamics for the second section are: dynamic markings 'p' at the beginning of the section, 'pp' at the end of the section, and 'p' at the beginning of the third section. The lyrics are: "was on the dull tame shore, But I loved the great sea more and more, And backward flew to her bil - low - y breast, Like a pp was on the dull tame shore, But I loved the great sea more and more, And backward flew to her bil - low - y breast, Like a pp was on the dull tame shore, But I loved the great sea more and more, And backward flew to her bil - low - y breast, Like a pp".

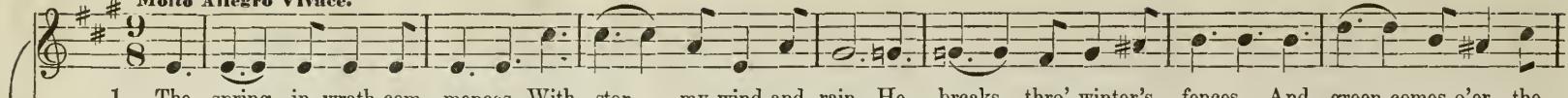
## THE SEA. Continued.

197

bird that seek-eth its moth - er's breast, And a moth-er she was..... and is to me, For I  
 bird that seek-eth its moth - er's breast, And a moth - - er she was and is..... to me, For I was  
 bird that seek-eth its moth - er's breast, And a moth - - er she was and is..... to me, For I was  
 And a moth-er she was..... and is to me, For I  
 was born, was born on the o - pen sea, For I was born, was born on the o - pen sea.  
 born, was born on the o - pen sea, For I was born, was born on the o - pen sea.  
 born, was born on the o - pen sea, For I was born, was born on the o - pen sea.  
 was born, was born on the o - pen sea, For I was born, was born on the o - pen sea.

## SONG OF SPRING.

MENDELSSOHN.

TENOR.  
Molto Allegro Vivace.

1. The spring in wrath com - mences, With stor - my wind and rain, He breaks thro' winter's fences, And green comes o'er the  
 2. For - get thy winter sorrow, With joy receive thy guest, He flies like dawning morrow, Nor stays he long to

ALTO.



TREBLE.



1. The spring in wrath com - mences, With stor - my wind and rain, He breaks thro' winter's fences, And green comes o'er the  
 2. For - get thy winter sorrow, With joy receive thy guest, He flies like dawning morrow, Nor stays he long to

BASS.



Cres.



plain, He breaks through winter's fen - ces, And green, and green comes o'er the plain, Then wake, O  
 rest, He flies like dawning mor - row, Nor stays he long, not long to rest, The bud it

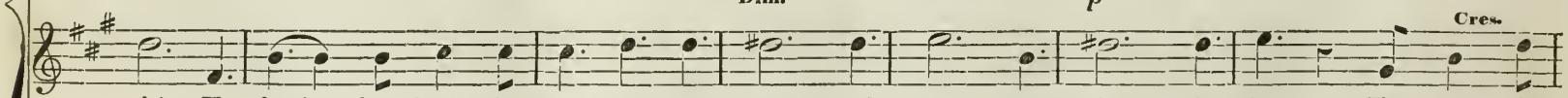
Cres.



Dim.

p

Cres.



plain, He breaks through winter's fen - ces, And green, and green comes o'er the plain, Then wake, O  
 rest, He flies like dawning mor - row, Nor stays he long, not long to rest, The bud it

Cres.



## SONG OF SPRING. Continued.

199

man, thy vig - ils keep. And let not spring find thee a - sleep;  
 swells, the flow - er blows, The moments haste and spring-time flows;

Then wake, O man, thy vig - ils keep.  
 O therefore wake, thy vig - ils keep,

man, thy vig - ils keep, And let not spring find thee a - sleep:  
 swells, the flow-er blows, The moments haste, and spring-time flows;

Then wake, O man, thy vig - ils keep,  
 O there - fore wake, thy vig - ils keep,

Then wake, O man, thy vig - ils keep,  
 O therefore wake, thy vig - ils keep,

And let not spring find thee a - sleep,

And let not spring find thee..... a - sleep.

And let not spring find thee a - sleep,

And let not spring find thee..... a - sleep.

And let not, let not not spring find thee a - sleep.

## TO THE ABSENT ONE.

MENDELSSOHN.

*Andante leggiero.*

TENOR.



Ro - ses gath'ring while I roam, Far from thee my sweet love, Dear - est maid, could I at home Lay them at thy feet, love.

ALTO.

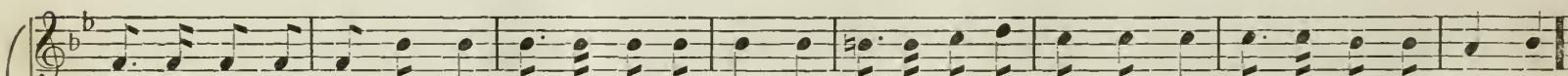


TREBLE.



Ro - ses gath'ring while I roam, Far from thee my sweet love, Dear - est maid, could I at home Lay them at thy feet, love.

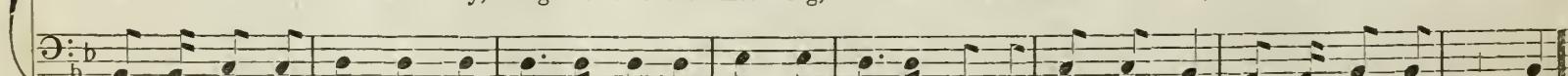
BASS.



But if I could to thee fly, Long be - fore our meet - ing, Ro - ses all would fade and die, Ro - ses are but fleet - ing,



But if I could to thee fly, Long be - fore our meet - ing, Ro - ses all would fade and die, Ro - ses are but fleet - ing,



Love from love should nev - er stray, Fur - ther than the swell - ing, Ro - ses may be borne a - way, From their gar - den dwell - ing;

Love from love should nev - er stray, Fur - ther than the swell - ing, Ro - ses may be borne a - way, From their gar - den dwell - ing;

Or as far as night-in-gale, Flies her nest to cov - er, Or her notes a - long the vale On the breez-es hov - er.

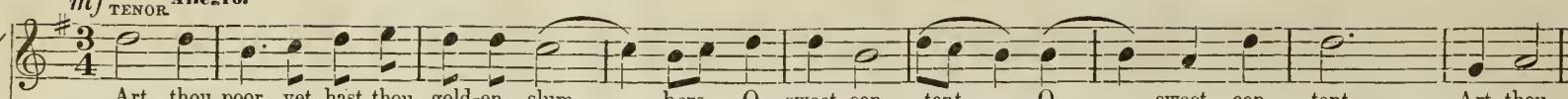
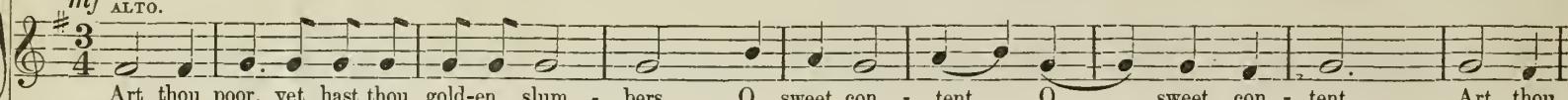
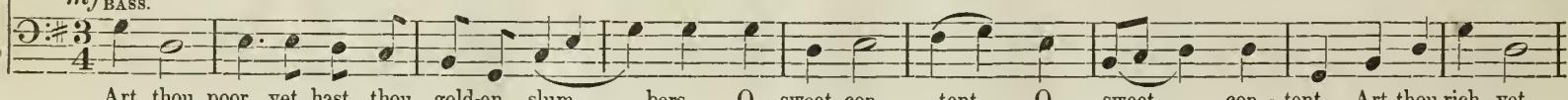
Cres. f ritard. p tempo.

Or as far as night-in-gale, Flies her nest to cov - er, Or her notes a - long the vale On the breez-es hov - er.

## "O SWEET CONTENT."

C. A. MACIRONE.

WORDS FROM THE PLEASANT COMEDIE OF "PATIENT GRISSIL."

*mf* TENOR.*mf* ALTO.*mf* TREBLE.*mf* BASS.

rich, yet is thy mind.... per - plex - ed, O pun - ish - ment, pun-ish - ment, Dost thou laugh to see how fools are

rich, yet is thy mind per - plex - ed, O pun - ish - ment, pun-ish - ment, Dost thou laugh to see how fools are

rich, yet is thy mind per - plex - ed, O pun - ish - ment, pun-ish - ment, Dost thou laugh to see how fools are

is.... thy mind per - plex - ed, O pun - - - - - ish - ment, Dost thou laugh to see how fools are

"O SWEET CONTENT." Continued.

203

vex-ed To add to gold-en num-bers, gold-en num - bers, O..... sweet con - tent, O sweet con - tent,

vex-ed To add to gold-en num-bers, gold-en num - bers, O..... sweet con - tent, O sweet con - tent,

vex-ed To add to gold-en num-bers, gold-en num - bers, O sweet con - tent, O sweet con - tent,

vex-ed To add to gold-en num-bers, gold-en num - bers, O sweet con - tent, O sweet con - tent,

\$.

**Presto vivace.**

O... sweet,... O sweet con - tent. *p* Work a - pace, a - pace, a - pace, work, work a -

O... sweet,... O sweet con - tent. Work a - pace, a - pace, work, work a -

**Presto vivace.**

O... sweet,... O sweet con - tent. Work a pace, a - pace, work a -

O... sweet,... O sweet con - tent. Work a - pace, a - pace, work a -

**"O SWEET CONTENT."**      Continued.

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff an bass clef. The key signature is one sharp. The time signature is common time. The lyrics are as follows:
   
 pace, Work, work a - pace, work, work a - pace, a - pace, Work, work a - pace, a -
   
 pace, Work, work a - pace, work, ..... work a - pace, a - pace, a - pace, a - pace, work a -
   
 pace, a - pace, a - pace, work a - pace, a - pace, a - pace, ..... work a - pace, a - pace, work a -
   
 pace, Work, work a - pace, work a - pace, a - pace, work a - pace, a - pace, work a - pace, work a -

f

pace, work a - pace, a - pace, Hon-est la - bor wears a love - ly face, wears a love - ly face, Hon-est la - bor wears.... a  
 f  
 pace, a - pace, a-pace, work a - pace, Hon-est la - bor wears a love - ly face, wears a love - ly face, Hon-est la - bor wears.... a  
 f  
 pace, a - pace, a-pace, work a - pace, Hon-est la - bor wears a love - ly face, wears a love - ly face, Hon-est la - bor wears.... a  
 f  
 pace, Work, work a - pace,

"O SWEET CONTENT." Continued.

205

**Presto.**

**rall.**

love - ly face. Then, then, . then. Hey non-ny, non-ny, no, hey, non-ny, non-ny, hey non - ny,

love - ly face. Then, then, then, Hey non-ny, nonny, no, hey, non-ny, non-ny no,

**rall.**

love - ly face. Then, then, then, Hey non-ny, nonny, hey non-ny, nonny, hey non-ny, non-ny hey, non-ny, non-ny.

love - ly face. Then, then, then. Hey, non - ny no, then hey non - ny no,

hey non-ny, non-ny non - ny, hey non - ny no. non-ny, non-ny no, non-ny, non-ny no, non-ny, non-ny

**p**

hey non-ny, non-ny non - ny, hey non - ny no. hey non-ny, non-ny, hey non-ny, non-ny, hey non-ny, non-ny

**Cres.**

**p**

hey,..... non-ny, non-ny, non - ny no. hey non-ny, non-ny, hey non-ny, non-ny, hey non-ny, non-ny

**Cres.**

hey non - ny, non - ny, non - ny no: Then hey non - ny, non - - ny, hey non - ny,

## "O SWEET CONTENT." Continued.

*f*

no, non-ny, non-ny, hey non-ny non-ny non - ny non - ny no. Then hey non-ny, non-ny, hey non-ny no,  
 hey non-ny, non-ny, hey non-ny non-ny non - ny non - ny no. hey non-ny, non-ny no,

*p*

hey non-ny, non-ny, hey non-ny non-ny non - ny non - ny no. hey..... non-ny non-ny  
 non - - ny, hey non-ny, non-ny, non - ny, non - ny no : Then hey non - ny no.

*p*

hey non-ny non-ny, hey non-ny no, hey non-ny non-ny non - - ny, hey non - ny no..... then,.....  
 hey non-ny non-ny no, hey non-ny non-ny non - ny, hey non - ny no, hey non-ny, non-ny

hey..... non-ny non-ny hey,..... non-ny non-ny non - ny no, hey non-ny nonny,  
 hey, non - ny no. hey non-ny non-ny non - - ny non - ny no : Then hey non - ny,

"O SWEET CONTENT." Continued.

207

..... then..... then..... non - ny, non - ny no, non - ny non - ny no,  
hey non - ny non - ny, hey non - ny non - ny, hey non - ny non - ny non - ny  
non - ny non - ny no.  
hey non - ny non - ny, hey non - ny non - ny, hey non - ny non - ny non - ny no,  
non - ny, hey non - ny non - ny, hey non - ny non - ny, hey non - ny non - ny non - ny no.  
hey non - ny non - ny, hey non - ny no, hey non - ny non - ny non - ny non - ny no.  
hey non - ny non - ny non - ny non - ny no, hey non - ny non - ny non - ny non - ny no.  
hey non - ny non - ny non - ny non - ny no, hey non - ny non - ny, hey non - ny non - ny non - ny no.  
hey non - ny non - ny, hey non - ny no, hey non - ny non - ny non - ny non - ny no.

## "O SWEET CONTENT." Continued

2d verse. *mf*

Canst drink the wa - ters of the cris - ped spring? O sweet con - tent,.... O..... sweet con - tent.

*mf*

Canst drink the wa - ters of the cris - ped spring? O sweet con - tent,.... O..... sweet con - tent.

*mf*

Canst drink the wa - ters of the cris - ped spring? O sweet con - tent,.... O sweet..... con - tent.

*mf*

Swimm'st thou in wealth, yet sink - est in.... thine own tears? O pun - - ish - ment, pun - ish - ment,

Swimm'st thou in wealth, yet sink - est in thine own tears? O pun - - ish - ment, pun - ish - ment,

Swimm'st thou in wealth, yet sink - est in thine own tears? O pun - - ish - ment, pun - ish - ment,

Swimm'st thou in wealth, yet sink - est.... in.. thine own tears? O pun - - - - ish - ment,

"O SWEET CONTENT." Continued.

209

Then he that pa - tient - ly wants bur - den, bears, no bur - den bears, but is a king. O.....

Then he that pa - tient - ly wants bur - den, bears, no bur - den bears, but is a king, O.....

Then he that pa - tient - ly wants bur - den, bears, no bur - den bears, but is a king, a king, O

no bur - den bears, but is a king, O

V. S. to work space, al fine. \$.

sweet.... con - tent, O sweet con - tent, O..... sweet.... O sweet con - - tent.

sweet.... con - tent, O sweet con - tent, O..... sweet.... O sweet con - - tent.

sweet.... con - tent, O sweet con - tent, O..... sweet.... O sweet con - - tent.

sweet.... con - tent, O sweet con - tent, O..... sweet.... O sweet con - - tent.

sweet.... con - tent, O sweet con - tent, O..... sweet.... O sweet con - - tent.

## THE NIGHT.

GOTTFRIED WEBER.

WORDS BY GOETHE, TRANSLATED BY J. S. DWIGHT, ESQ.

*Andante Con Moto.*  
TENOR. *Tutti.*

Sing no more in mournful numbers Of the lone-li-ness of night,

No, these hours, profaned by slum - bers,

ALTO. *p Tutti.*

Sing no more in mournful numbers Of the lone-li-ness of night,

No, these hours, profaned by slum - bers,

TREBLE. *p Tutti.*

Sing no more in mournful numbers Of the lone-li-ness of night,

No, these hours, profaned by slum - bers, To com -

BASS. *p Tutti.*

Sing no more in mournful numbers Of the lone-li-ness of night, No, no, no, no, no, No, these hours profaned by

*Soli.*

To com - munion pure,

To com - munion pure,

To com-munion pure in - vite,

As to man was

*Soli.*

To com - munion pure,

To com - munion pure,

To com-munion pure in - vite,

As to man was

*Soli.*

munion pure,

To com - munion pure,

To com - mu - nion pure

in - vite, As to man was woman

*Soli.*

slum - bers,

To com - mu - nion pure

in - vite, As to man was woman

## THE NIGHT. Continued.

211

*p*

woman giv - en, Fairest half of him to be, Night with day divides the heav - en, di - vides..... the

*p*

woman giv - en, Fairest half of him to be, Night with day divides the heav - en, divides the

*p*

giv - en, Fairest half..... of him to be, Night with day divides the heav - en, di - vides the

*p*

giv - en, Fairest half of him to be, Night with day di - vides..... the heav - en, divides the

Dim. - - - - - *p* Tutti.

heav - en, And the fair - est half is she; Therefore, in the long to - mor - row, Think up - on it, O my

Dim. *p* Tutti.

heav - en, And the fair - est half is she; Therefore, in the long to - mor - row, Think up - on it, O my

Dim. *p* Tutti.

heav - en, And the fair - est half is she; Therefore, in the long to - mor - row, Think up - on it, O my

heav - en;

Therefore in the long to - mor - row, Think up - on it O my

## THE NIGHT. Continued.

*f*

love; Eve - ry day doth bring its sor - - row, Every night,... eve - ry night, .

love,... Eve - ry day doth bring its sor - - row, eve - ry night,... eve - ry night,...

love; ... Eve - ry day doth bring its sor - - row, Every night,... eve - ry night,... every

love, Think up - on it, O my love; Eve - ry day doth bring its sor - - row, Eve - ry

eve - ry night shine stars a - bove, shine stars a - - bove, Every night, every night, every night shine stars above, Every

eve - ry night shine stars a - bove Every night, every night, every night shine stars above, Every

night shine stars a - - bove, Eve - ry night,.... Eve - ry night, every night shine stars a - bove, Every

night, shine stars a - bove, shine stars a - - bove, Eve - ry night, every night shine stars a - bove, Every

## THE NIGHT. Continued.

night, eve - ry night, eve - ry eve - ry night shine stars a - bove,  
 night, eve - ry night, eve - ry eve - ry night... shine stars a - bove,  
 night, eve - ry night, eve - ry eve - ry night.. shine stars a - bove,  
*Solo. parlante.* f  
 night, eve - ry night, eve - ry night shine stars a - bove, Every night shine stars a - bove, Eve - ry night shine stars a -  
*Tutti.*  
 Eve - ry, eve - ry night shine stars a - bove, Eve - ry night, eve - ry night.  
*Tutti.* f pp  
 Eve - ry night... shine stars a - bove, Eve - ry night, eve - ry night.  
*Tutti.* Cres. f pp  
 Eve - ry, eve - ry night... shine stars a - bove, Eve - ry night, eve - ry night. *parlante.*  
 bove, Every night shine stars a - bove, Eve - ry night, eve - ry night, Eve - ry night shine stars above.

## EVENING.

J. W. KALLIWODA.

**TENOR.** *Larghetto.*

*p*

The eve - ning bell is peal - ing, The eve - ning bell is peal - ing, With

**ALTO.**

*p*

The eve - ning bell is peal - ing, With

**TREBLE.**

*p*

The eve - ning bell is peal - ing, With

**BASS. *p***

The eve - ning bell is peal - ing, The eve - ning bell is peal - ing, The eve - ning bell is peal - ing, With

*p*

summons sweet to rest; And ho - ly peace is steal - ing O'er o - cean's tran - quil breast, And ho - ly peace is

*p*

summons sweet to rest; And ho - ly peace is steal - ing O'er o - cean's tran - quil breast, And ho - ly peace is

*p*

summons sweet to rest; And ho - ly peace is steal - ing O'er o - cean's tran - quil breast, And ho - ly peace is

*p*

summons sweet to rest; And ho - ly peace is steal - ing O'er o - cean's tran - quil breast, And ho - ly peace is

## EVENING. Continued.

215

## EVENING. Continued.

*p*

all my notes of praise.

*p*

all my notes of praise. The eve - ning bell is peal - ing, The eve - ning bell is peal - ing, With *f*

*p*

all my notes of praise. The eve - ning bell is peal - ing, With *f*

*p*

all my notes of praise. The eve - ning bell is peal - ing, With *f*

*p*

all my notes of praise. The eve - ning bell is peal - ing, With *f*

*p*

sum - mons sweet to rest; With summons sweet to rest, With summons sweet to rest.

*p*

sum - mons sweet to rest; With summons sweet to rest, With summons sweet to rest.

*p*

sum - mons sweet to rest; With summons sweet to rest,..... sweet to rest.

*p*

sum - mons sweet to rest; With summons sweet to rest,..... Dim.

*p*

sum - mons sweet to rest; With summons sweet to rest,..... sweet to rest.

## HUNTER'S CHORUS.

F. SCHUBERT.

217

WORDS TRANSLATED FROM THE GERMAN, BY J. S. DWIGHT, ESQ.

**ALLEGRO MODERATO.**  
1ST TENOR.

HUNTERS. &gt;



This wood-life is blithesome and cheering, This life that we huntsmen pur - sue; Like gold glows the sun thro' the clearing, And

2D TENOR.

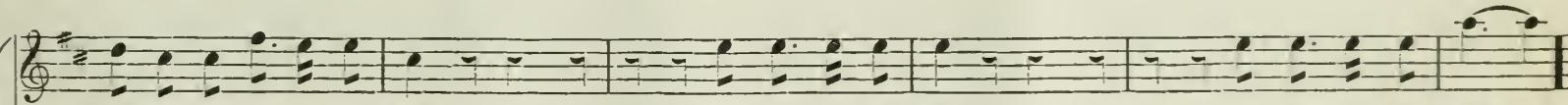


1ST BASS.



This wood-life is blithesome and cheering, The life that we huntsmen pur - sue; Like gold glows the sun thro' the clearing, And

2D BASS.



gambols the game full in view, And gam-bols the game, the game full in view.



Instrument.

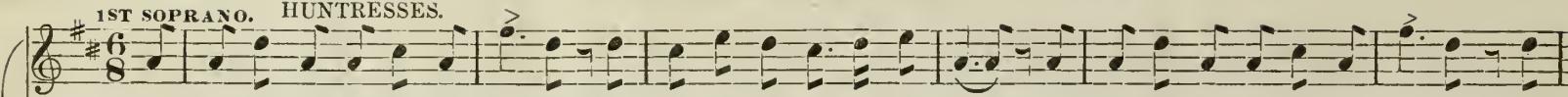


gambols the game full in view, And gam-bols the game, the game full in view.



## HUNTER'S CHORUS. Continued.

1ST SOPRANO. HUNTRESSES.



We lurk in the sweet smelling clo - ver, Still watch-ing and whis - per - ing low; when forth there leaps forth from its cov - er, The

2D SOPRANO.



1ST ALTO.



We lurk in the sweet smelling clo - ver, Still watch-ing and whis - per - ing low; when forth there leaps forth from its cov - er, The

2D ALTO.



slen - der limb'd fu - gi - tive roe!

and whis - per - ing low,

the fu - gi - tive roe.

slen - der limb'd fu - gi - tive roe!

and whis - per - ing low,

the fu - gi - tive roe.

Instrument.

Instrument.

## HUNTER'S CHORUS. Continued.

219

**TENOR. BOTH TOGETHER.**

Now struck by the ar - row it drop - - peth; Now struck by the ar - row it drop - - - peth;

**ALTO.**

Now struck by the ar - row it droppeth; The wound that Love mak - eth, Love stop-peth; Now struck by the ar - row it

**SOPRANO. f**

Now struck by the ar - row it drop - - peth; Now struck by the ar - row it drop - - -

**BASS.**

Now struck by the ar - row it droppeth; The wound that Love mak - eth, Love stop-peth; Now struck by the ar - row it

*p*

So trem - ble not tim - or - ous we, So trem - ble not tim - or - ous we, For love giv - eth weal for

*p*

droppeth; So trem - ble not tim - or - ous we, So trem - ble not tim - or - ous we, weal for its

*p*

peth; So trem - ble not tim - or - ous we, So trem - ble not tim - or - ous we, For love giv - eth weal for its

*p*

droppeth; So trem - ble not tim - or - ous we, So trem - ble not tim - or - ous we, For love giv - eth weal for its

## HUNTER'S CHORUS. Continued.

woe! For love giv - eth weal for its woe! Now struck by the ar - row it drop - - - peth; Now  
 woe! For love giv - eth weal for its woe! Now struck by the ar - row it drop-peth; the wound that Love  
 woe! For Love giv - eth weal for its woe! Now struck by the ar - row it drop - - -  
 woe! For love giv - eth weal for its woe! Now struck by the ar - row it drop-peth; the wound that Love

struck by the ar - row it drop - - - peth, So trem - ble not tim - or - ous we, So  
 mak - eth, Love stop-peth; Now struck by the ar - row it drop-peth; So trem - ble not tim - or - ous we, So  
 peth; Now struck by the ar - row it drop - - - peth: So trem - ble not tim - or - ous we, So  
 mak - eth, Love stop-peth; Now struck by the ar - row it drop-peth; So trem - ble not tim - or - ous we, So

## HUNTER'S CHORUS. Continued.

trem - ble not tim - or - ous we, For love giv - eth weal for its woe, For love giv - eth weal for its  
 trem - ble not tim - or - ous we, weal for its woe, For love giv - eth weal for its  
 trem - ble not tim - or - ous we, For love giv - eth weal for its woe, For love giv - eth weal for its  
 trem - ble not tim - or - ous we, For love giv - eth weal for its woe, For love giv - eth weal for its

## Instrument.

Instrument.

woe! giv - eth weal for its woe! giv - eth weal for its woe!  
 woe! giv - eth weal for its woe! giv - eth weal for its woe!  
 woe! giv - eth weal for its woe! giv - eth weal for its woe!  
 woe! giv - eth weal for its woe! giv - eth weal for its woe!

# INDEX.

---

<b>A</b>	Composer.	Page.
Amid this smiling greenwood,.....	<i>Thalberg</i> .....	17
At setting day and rising morn, .....	<i>Scotch</i> .....	34
A dream of the past,.....	<i>A. Lee</i> .....	79
A Dirge,.....	<i>G. J. Webb</i> .....	111
A time for joy,.....	<i>J. W. Kalliwoda</i> .....	134
<b>B</b>		
Believe me, if all those endearing young charms,.....		20
Behold how brightly breaks the morning, .....		24
By a fountain was reclining, .....	<i>Bellini</i> .....	61
Boating Song.....	<i>Edwin G. Monk</i> .....	96
Bonnie Mary Haye,.....	<i>Scotch</i> .....	183
<b>D</b>		
Dearest scenes of happy childhood,.....	<i>Donizetti</i> .....	38
Dialogue,.....	<i>Ch. Schulz</i> .....	60
<b>E</b>		
Evening,.....	<i>J. W. Kalliwoda</i> .....	214
<b>F</b>		
Forget me not, .....	<i>Thos. Ryan</i> .....	116
<b>H</b>		
Hearts and homes,.....	<i>G. J. Webb</i> .....	5
Hope,.....	<i>Thos. Ryan</i> .....	104
Hither, friends and neighbors,.....	<i>Tyrolien</i> .....	108
Here's a health, bonnie Scotland, to thee,.....	<i>A. Lee</i> .....	112
Hear those soothing sounds ascending,.....	<i>Beethoven</i> .....	153
Hunter's Chorus, .....	<i>Fr. Schubert</i> .....	217

<b>I</b>	Composer.	Page.
It is better to laugh than be sighing,.....	<i>Donizetti</i> .....	22
I dreamt that I dwelt in marble halls, .....	<i>Balfe</i> .....	40
In copse and dell,.....	<i>Mendelssohn</i> .....	50
I'm talking in my sleep, .....	<i>G. J. Webb</i> .....	95
In happier hours, .....	<i>Bishop</i> .....	118
<b>J</b>		
Jock O'Hazeldean,.....	<i>Scotch</i> .....	75
John Anderson my Jo, .....	" .....	73
Jog on the footpath way, .....	<i>C. A. Macirone</i> .....	175
<b>K</b>		
Kate Ó' Shane,.....	<i>G. Linley</i> .....	92
Kathleen O'Moore,.....	<i>Irish Melody</i> .....	105
<b>L</b>		
Love's Ritornella,.....	<i>T. Cooke</i> .....	30
Love not, .....	<i>Blockley</i> .....	47
<b>M</b>		
Mine be a cot, .....	<i>Kraust</i> .....	13
My heart and lute,.....	<i>Moore</i> .....	45
My home, my happy home,.....	<i>G. A. Hodson</i> .....	28
Mine alone,.....	<i>C. de Berriot</i> .....	190
Mill Song,.....	<i>G. J. Webb</i> .....	159
<b>N</b>		
Now the bright morning star, .....	<i>Rev. R. Greville</i> .....	62
<b>O</b>		
Oft in the still night, .....	<i>Moore</i> .....	56

## INDEX.

223

	Composer.	Page.		Composer.	Page.			
O saw ye the lass with the bonnie blue een, . . . . .	<i>Sinclair</i> . . . . .	170	The Prisoner, . . . . .	<i>Maria</i> . . . . .	71			
O, the merry harvest-time, . . . . .	<i>G. J. Webb</i> . . . . .	150	The Countryman's Song, . . . . .	<i>Rimault</i> . . . . .	100			
O sweet content, . . . . .	<i>C. A. Macirone</i> . . . . .	202	The Mother, . . . . .	<i>G. J. Webb</i> . . . . .	109			
P R			The Stone-breaker's Daughter, . . . . .	" . . . . .	103			
Parting Song, . . . . .	<i>Mendelssohn</i> . . . . .	3	The Wild Rose, . . . . .	" . . . . .	107			
Recreation, . . . . .	<i>E. Nuschütz</i> . . . . .	59	The Enchantress, . . . . .	" . . . . .	74			
S								
Semblances, . . . . .	<i>G. J. Webb</i> . . . . .	35	The Chamois, . . . . .	<i>Tyrolien</i> . . . . .	106			
Sabbath evening twilight, . . . . .	" . . . . .	46	The country lassie and her lover, . . . . .	<i>G. J. Webb</i> . . . . .	128			
Song of the gipsy's bride, . . . . .	<i>Balfe</i> . . . . .	76	The spring time of year is coming, . . . . .	<i>Thompson</i> . . . . .	122			
Sappho, I will choose to go, . . . . .	<i>Nügeli</i> . . . . .	93	The song of the merry hunter boy, . . . . .	<i>W. Ball</i> . . . . .	126			
Sweet, lovely, chaste, . . . . .	<i>Benedict</i> . . . . .	114	The song my mother sings, . . . . .	<i>G. J. Webb</i> . . . . .	130			
Song of the fishermen, . . . . .	<i>Kalliwoda</i> . . . . .	144	The season comes when first we met, . . . . .	<i>Thos. Ryan</i> . . . . .	121			
Spring, . . . . .	<i>Wm. Mason</i> . . . . .	132	The Boatmen . . . . .	<i>Kalliwoda</i> . . . . .	138			
Song of Spring, . . . . .	<i>Mendelssohn</i> . . . . .	198	The Heath Rose, . . . . .	<i>R. Schumann</i> . . . . .	169			
Soldier's Tear, . . . . .	<i>A. Lee</i> . . . . .	189	To the woods, . . . . .	<i>Kalliwoda</i> . . . . .	184			
T								
The Blue Bell, . . . . .	<i>G. J. Webb</i> . . . . .	49	The Phantom Ship, . . . . .	<i>Moore</i> . . . . .	156			
The chain and the ring, . . . . .	<i>S. Lover</i> . . . . .	36	The Wayfarer, . . . . .	<i>Mendelssohn</i> . . . . .	166			
The lad of Galla water, . . . . .	<i>Scotch</i> . . . . .	42	The Sea, . . . . .	<i>Neukomm</i> . . . . .	192			
The Inchcape Bell, . . . . .	<i>J. Parry, Jr.</i> . . . . .	8	The Night, . . . . .	<i>G. Weber</i> . . . . .	210			
The Old Tune, . . . . .	<i>S. Glover</i> . . . . .	83	To the absent one, . . . . .	<i>Mendelssohn</i> . . . . .	200			
The Shepherd's Lay, . . . . .	<i>Mendelssohn</i> . . . . .	52	To-day and to-morrow, . . . . .	<i>G. J. Webb</i> . . . . .	15			
The spot where I was born, . . . . .	<i>John Barnett</i> . . . . .	84	W					
The Brave Old Oak, . . . . .	<i>E. J. Loder</i> . . . . .	86	Woman, . . . (Men's voices.) . . . . .	<i>G. J. Webb</i> . . . . .	32			
The Snow-drop, . . . . .	<i>Rotchlitz</i> . . . . .	58	Warning, . . . . .		70			
			When twilight dews are falling soft, . . . . .	<i>Wm. Mason</i> . . . . .	137			



